

101-249

SPECIMENS (CONTINUED)

3

SIDE OF THE LID, HORIZONTALY, IZ A HOLLOW CYLINDER. LENGTH, ABOUT 18 CM., DIAMETER, 4. THE HANDLE ENDS IN A MONKEY, OR PERHAPS HUMAN, FACE. ~~XX~~ THE FACE IZ A LITTLE DRAWN BACK ~~XXX~~ AZ IF IT WAZ PEERING OUT FROM THE END OV THE CYLINDER. INSIDE THE HANDLE IZ A LOOSE RATTLING PELLET. THER IZ A SMALL ROUND HOLE IN THE HANDLE, JUST BEHIND THE MONKEY FACE, UNDERNEATH: AND THER IZ A HOLE AT THE OTHER END OV THE HANDLE, OPENING ON THE INSIDE OV THE LID. AND THE ROLLING PELLET CLOZES ONE HOLE OR THE OTHER, ACORDING AZ YOU TIP THE LID UP OR DOWN.

206/8. PREZENTED BY MR GEORGE APPENZAUSER.

206/7. P A N S A M A L Á NEIBOURHOOD, ABOUT TWELV LEAGUES EAST OV COBÁN, AND BETWEEN THREE AND FOUR THOUZAND FEET ABOVE THE SEA. FOUND AND BROUGHT IN BY INDIANS. TWO HUMAN SKULS, FROM A CAVE. THE CAVE IZ IN THE FACE OV A CLIF, WITH A BROOK AT THE FOOT: THE ENTRANCE TO THE CAVE ^{SAID TO BE} BEING ABOUT FOUR METRES ABOVE THE BROOK, AND NOT EAZY TO GET AT. THE THINGS MENTIOND UNDER 237 TO M 249 AR FROM THE SAME CAVE. THER AR SIGNS OV THER HAVING BEEN FIRES IN THE CAVE, AND SOME OV THE BONES AR SCORCHT.

206. CONSISTS OV THE CROWN, SIDES, AND FOREHEAD: THE LOWER PARTS GONE. WIDTH, 15 1/2 CM. LENGTH, FROM THE EYEBROWS BACK, 14 1/2.

207. HAZ A HOLE BROKEN IN THE LEFT SIDE, AND THE LOWER JAW GONE: OTHERWISE NEARLY ENTIRE. BUT THE BONE IZ NOT SO WEL PREZERVD AZ IN 206. HEIGHT, WHEN SET ON A TABLE, 14 CM. WIDTH, 13. LENGTH, 17.

208. NEIBOURHOOD OV G R A C I A S Á D I O S , ON THE GUATEMALA SIDE OV THE RIVER SASTÚN. FRAGMENT OV COARSE BROWN POTTERY. LOOKS LIKE THE NECK, OR MOUTH OV SOMETHING. REPREZENTS ON ONE SIDE A HUMAN FACE, WITH LITTLE CIRCLES DABD ON IT, AZ IF DONE WITH THE END OV A STRAW. IN WHAT YOU MIGHT CALL THE RIGHT SHOULDER, THER IZ A HOLE BORED, THAT YOU COULD PUT A CORD THROUGH. HEIGHT, ABOUT 15 1/2 CM. WIDTH OV FACE PART, 12 CM.

209/10. O H A M Á , FROM A BURIAL MOUND. PREZENTED BY MR ROBERT HEMPSTEAD.

209. A BEAD OV GREY STONE, POLISHT: GLOBULAR SHAPE: WITH A HOLE THROUGH IT. DIAMETER, ABOUT 25 MM.

29-148-61
for the
29-148-60

11020

1024

SPECIMENS (CONTINUED)

4

210. PERHAPS A LIP ORNAMENT. A SMALL OBJECT OV TRANSPARENT, COL-
OURLESS STONE: POLISHT. SHAPED LIKE A SHORT CYLINDER, WITH
BULGING ENDS. LENGTH, ABOUT 13 MM. DIAMETER AT THE ENDS,
ABOUT 10 MM.
- 211/36. S E N A H U DISTRICT: FROM THE SAME CAVE AZ 1, 2, AND 3.
COLECTED BY R. B.
211. A HUMAN SKUL. FACE WANTING BELOW THE EYE SOCKETS. VERY
FRAGILE. HAZ A HOLE BROKEN IN THE FOREHEAD, STARTING FROM
THE RIGHT EYE: PARTLY MENDED ON TOP. ~~THE~~ THE TOP WAZ BRO-
KEN BY A SERVANT AFTER THE SKUL WAZ BROUGHT IN, BUT I WAZ ABLE
TO FIND SOME OV THE PIECES AND STICK THEM IN PLACE. HEIGHT
WHEN SET ON A TABLE, 12 CM. WIDTH, ABOUT 17 CM. LENGTH
BACK FROM EYE BROWS, ABOUT 15 1/2 CM. THIS SKUL IZ ARTI-
FICIALY DEFORMD. THE FOREHEAD HAZ BEEN PREST BACK TO SUCH
A DEGREE THAT THE CROWN OV THE HEAD SEEMS TO START FROM THE
EYE BROWS, AZ IN THE ~~MEXICAN~~ HEAD OV A DOG. THE PLACE
OV THE TOP OV THE FOREHEAD SEEMS TO BE MARKT BY A SORT OV
~~RIDGE~~ RIDGE, OR ROLL, IN THE BONE, ACROSS THE CROWN. ROUND
THE SIDES, THE CRANIUM BULGES ~~OUT~~ OUT. THE EYES SEEM TO BE
CLOSE TOGETHER: THE SKUL ALTOGETHER HAZ A STRANGE APPEARANCE.
212. BACK AND BASE OV A HUMAN SKUL: THE FRONT AND MOST OV THE TOP
BEING GON. THE BONE MUCH BETTER PREZERVED THAN IN 211.
WIDTH, 16 CM.
213. LOWER JAW BONE: PERHAPS BELONGING TO 212. NO TEETH LEFT.
WIDTH, 13 CM.
214. LOWER JAW BONE. INCOMPLETE, BUT HAZ THE TEETH, EXCEPTING
FOUR ON THE LEFT HAND SIDE.
215. PIECE OV AN UPPER JAW. THREE TEETH LEFT ON EACH SIDE.
216. PIECE OV AN UPPER JAW, WITH A FRONT TOOTH STUCK INTO THE GUM
BACKWARDS.
217. UNDER ONE NUMBER: IN A PAPER: TWO TEETH.
218. UNDER ONE NUMBER: ~~XXXXXXXXXX~~ IN A TIN BOX,
17 CM. BY 12 BY 12: A QUANTITY OV PIECES OV SKUL BONES, ABOUT
HALF A HAT FULL: SOME OV THE PIECES EVIDENTLY NOT BEING PIECES
OV EITHER 211 OR 212.
219. UNDER ONE NUMBER: IN A WOODEN BOX, 48 CM. BY 22 BY 22: A QUAN-

NA 11025

not found

29-148-62

29-148-55

29-148-56

29-148-57

29-148-58

29-148-59

29-148-52

SPECIMENS (CONTINUED)

TITY OV THE LARGER BONES OV THE BODY: THE LONGEST BEING A LEG BONE, 44 CM. BUT MOST OV THE BONES AR ~~BRXX~~ BROKEN AND INCOMPLETE, AND MANY OV THEM SO ROTTEN THAT WHEN WET, THEY BROKE WITH THEIR OWN WEIGHT.

29-148-53 ✓

220. UNDER ONE NUMBER: IN A TIN BOX, 20 CM. BY 12 BY 12; ABOUT A HAT FULL OV SMALL BONES AND PIECES OV BONE.

29-148-54

221. UNDER ONE NUMBER: IN A TIN BOX, 20 CM. BY 12 BY 12. SAME DESCRIPTION AZ 220.

10838

222. FRAGMENT OV A SMOOTH POT, PAINTED RED AND BLACK. LENGTH, 6 CM. WIDTH, 5 CM. THICKNESS, 4 MM.

223A TO 228 B. PERHAPS ALL PIECES OV ONE CYLINDRICAL POT, 5 MM. THICK, WITH INCIZED ORNAMENTATION AND WHITE PAINT.

10836

223, A AND B TOGETHER, 8 1/2 CM. WIDE: 7 HIGH.

224. 6 CM. WIDE, 4 1/2 HIGH.

225. 4 1/2 CM Ø WIDE, 4 1/2 HIGH.

226. 6 1/2 CM. LONG.

227. A, B, C, AND D TOGETHER: 11 CM. WIDE, 14 1/2 HIGH.

228. A AND B TOGETHER: 7 CM. WIDE, 3 1/2 HIGH.

10837

229, A, B, AND C. PART OV A CYLINDRICAL POT, ABOUT 19 CM. HIGH, AND 5 MM. THICK: WITH INCIZED ORNAMENTATION AND WHITE PAINT: THE PAINT NEARLY RUBBD OFF. HEIGHT OV A, B, AND C TOGETHER, 19 CM. WIDTH 9 1/2.

230, A AND B, AND 231. POSSIBLY PIECES OV THE SAME POT AZ 229. 230 A HAZ THE FACE OV A CAT BEAST IN RELIEF.

230. A AND B TOGETHER: HEIGHT 12 CM., WIDTH ABOUT 5.

231. HEIGHT 8 1/2 CM. WIDTH, 2 1/2.

10838-10840

232/5. BITS OV COARSE POTTERY: ONE OV THEM (235) AZ MUCH AZ 8 MM Ø THICK.

11275

236. A BEAD OV GREEN STONE: POLISHT: GLOBULAR SHAPE: WITH A HOLE THROUGH IT. DIAMETER, ABOUT 21 MM. ONE WAY, AND 25 ANOTHER.

237/49. PREZENTED BY MR GEORGE APPENZAUSER. P A N S A M A L Á NEI-BOURHOOD. FROM THE SAME CAVE AZ 206/7. COLECTED LATER.

237/8, 239 A/B. FOREHEAD BONES OV THREE SKULS. 239 A AND B, FIT TOGETHER AT THE PENCIL MARKS.

240/2. OTHER SKUL BONES.

243/5. PIECES OV JAW BONES.

237-245 discarded not all human

SPECIMENS (CONTINUED)

6

246. UNDER ONE NUMBER: IN A PAPER. EIGHTEEN TEETH.
 247. UNDER ONE NUMBER: RAPT IN SACK CLOTH, MAKING A PARCEL ABOUT 34
 CM. BY 18 BY 10. A QUANTITY OV OTHER BONES, ~~XX~~ MOSTLY BROKEN:
 PERHAPS NOT ALL HUMAN: SOME SCORCHT.
 248/9. TWO PIECES FROM THE NECK OV A COARSE POT, ABOUT 17 MM. THICK.
 EACH PIECE ABOUT 9 CM. LONG. THE POT HAD A RUDE SORT OV NECK-
 LACE ORNAMENT ROUND THE NECK.

NA 11274

Human - 29-148-15
 29-148-14

250-331

THINGS FOR THE MUZEUM

CONTINUED LIST

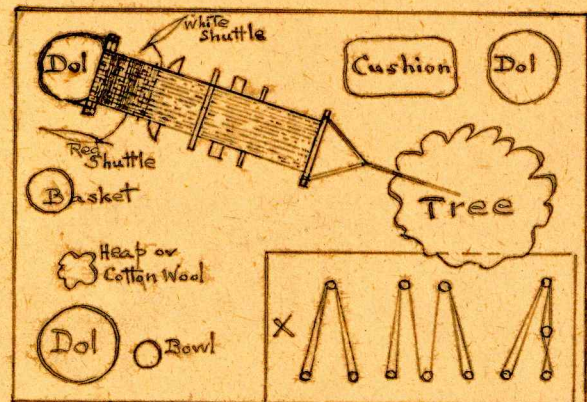
250. A GROUP OV THREE DOLS, WITH ACCESSORIES, SHOWING INDIAN WOMEN MAKING CLOTH. THE DOLS AND THE OTHER THINGS AR FIXT TO A SMALL BOARD, 33 CM. X 26.

not found

THE BOARD IZ SCREWED IN TWO CORNERS TO THE BOTTOM OV A CASE: ITSELF PACKT INSIDE ANOTHER CASE.

THE DOLS AR SEATED AT WORK: AND IN THAT POZITION AR ABOUT 11 CM. HIGH. THEY AR DREST IN THE STYLE OV SAINT PETER CARCHA WOMEN, ALTA VERAPAZ: A WHITE SHIRT, AND A BLUE SKIRT WITH CHECKS IN IT: THE SKIRT BOTH LONG AND LOOSE.

YOU WIL FIND THAT THE ARRANGEMENT OV THE BOARD IZ LIKE THIS:



TOWARDS ONE END OV THE BOARD THER IZ A TREE. JUDGING FROM THE LOOKS OV ITS ARTIFICIAL LEAVS, IT MIGHT BE MEANT FOR AN ORANGE TREE, OR A CALABASH TREE. IN A CORNER OV THE BOARD NEXT THIS TREE ONE OV THE WOMEN IZ BEATING THE RAW COTTON ON A CUSHION. THE CUSHION IZ USUALY A NET OR BAG, STUFT WITH CORN HUSKS, AND COVERED WITH A DEER SKIN. THE COTTON OV COURSE HAZ ALREADY HAD THE SEEDS PICKT OUT.

IN THE CORNER DIAGONALY OPPOZIT, THER IZ A WOMAN ENGAGED AT THE NEXT OPERATION, THAT OV SPINNING. WITH HER RIGHT HAND SHE TWIRLS THE SPINDLE: THE LOWER POINT OV IT RESTING IN A CALABASH OR BOWL. ON A MAT INFRONT OV HER SHE HAZ A HEAP OV THE BEATEN COTTON. SHE HAZ A HANDFUL OV THAT COTTON IN HER LEFT HAND: AND A THREAD OV YARN IN

250, CONTINUED.

THE MAKING, GOES OUT TO THE SPINDLE. THIS WOMAN OUGHT ALSO TO HAV BESIDE HER, THOUGH I DONT SEE IT, A LITTLE ASHES TO PUT ON HER FINGER TIPS. SEE 253 AND 254.

IN THE CORNER NEXT THE SPINNERS CORNER IZ THE THIRD WOMAN. THAT WOMAN IZ THE WEAVER. SHE FACES THE TREE, AND THE UPPER END OV THE LOOM IZ ANCORD TO A BRANCH. THE LOOM HANGS LIKE A TRAPEZE IN A GYMNAZIUM, ONLY IT HANGS ON A SLANT. THE LOWER END, WHICH IZ THE WORKING END, IZ IN THE WEAVERS LAP. THAT END OV THE LOOM IZ HELD IN PLACE BY A SORT OV PLAITEÐ STRAP, THAT GOES ROUND THE WEAVERS BACK.

THE DOL WEAVER IZ PULLING DOWN, OR HAZ JUST PULLÐ DOWN. THE STICK THAT PRESSES HOME THE THREADS OV THE WOOF: THE FLAT STICK WITH A THIN LOWER EDGE. THE WOOF THREAD THAT SHE HAZ JUST LAID, COMES FROM THE SHUTTLE OV WHITE YARN LYING AT HER LEFT. THE THREADS THAT SHE HAZ BEEN PUTTING IN LATELY, AR WHITE. WHEN THE TIME COMES TO PUT IN RED THREADS, SHE WIL TAKE UP THE SHUTTLE OV RED THREAD, LYING AT HER RIGHT. SHE IZ WEAIVING A SIMPLE THING IN RED AND WHITE ONLY. IF THER WAZ A THIRÐ COLOUR, SHE WOULD HAV A THIRÐ SHUTTLE: AND SO ON.

IN A BASKET BESIDE HER YOU SEE THE BALLS OV YARN FROM WHICH SHE IZ SUPOZED TO REPLENISH HER SHUTTLES. IN ONE OV THE BALLS IZ STUCK THE BONE PIN, OR WHATEVER IT MAY BE, THAT SHE UZES NOW AND THEN LIKE A COMB, TO EVEN THE WORK OV THE FLAT STICK. ON TOP OV THE BASKET THER IZ AN EXTRA SHUTTLE OV WHITE YARN.

BOTH THE SHUTTLE AND THE BONE PIN AR DISPROPORTION- ATLY BIG: AND IN FACT THEY WER NOT PUT THERE BY THE PERSON WHO DID THE WEAIVING. THE GROUP OV TREE AND DOLS WAZ MADE FOR ME BY A WOMAN WHO HAD BEEN EMPLOYÐ PREVIOUSLY BY FOREIGNERS TO DO THINGS SOMETHING OV THAT SORT: TO MAKE GROUPS OV DOLS AND SO ON, REPRESENTING SCENES OV INDIAN LIFE. A WOMAN OV THE SPANISH CLASS. SHE DOES NOT PRETEND TO BE EXACT IN HER WORK, BUT TO GIV A GENERAL IDEA OV WHAT THE THING LOOKS LIKE: AND WHEN SHE SENT ME THIS JOB, I WAZ NOT SATISFIED WITH HER GENERAL IDEA OV THE LOOM AND WEAIVING. AND I GOT THAT PART DONE OVER BY AN INDIAN WOMAN.

250, CONTINUED.

YOU CAN SEE WHAT THE FIRST WOMANS IMITATION LOOM AND WEAVING LOOKT LIKE. I HAV ROLL'D IT UP AND STUCK IT IN THE BRANCHES OV THE TREE. THE LOOM AND WEAVING, I THOUGHT, WOULD PROBABLY BE THE THING MOST LOOKT AT ON THE BOARD, AND I THOUGHT THEY HAD BETTER BE REAL. THE DOLS LOOM NOW IZ A REAL LOOM, AND THE INCH OR SO OV WEAVING ON IT IZ REAL WEAVING, DONE WITH THE APPARATUS THAT YOU SEE. EVEN THE BACK STRAP OV AGAVE TWINE, THOUGH IT IZ DISPROPORTIONATLY WIDE, I SEE THAT THE WOMAN HAZ TAKEN PAINS TO PLAIT, TO MAKE IT LIKE THE REAL THING.

YOU CAN COMPARE THE LITTLE LOOM WITH ONE OV THE BIG ONES, LIKE 262. THE STICKS AR IN THEIR PLACES, AND THE WARP THREADS AR PROPERLY CROST. AND YOU NOTICE THAT THE WOMAN IZ WORKING, AZ THEY COMMONLY DO WORK, WITH DOUBLE THREADS, BOTH WARP AND WOOF. THE STICK THAT KEEPS THE WIDTH OV THE CLOTH, HAZ A COUPLE OV IRON TACKS STUCK IN IT, INSTEAD OV THE TRADITIONAL THORNS.

THE THREE DOLS OCCUPY THREE CORNERS OV THE BOARD. THE FOURTH CORNER IZ TAKEN UP WITH A LOT OV WOODEN PEGS: UPRIGHT PEGS, WITH THREAD WOUND ABOUT FROM ONE PEG TO ANOTHER.

BETWEEN SPINNING AND WEAVING, THER IZ AN IMPORTANT OPERATION, WHICH I DONT KNOW THE NAME OV, IN ENGLISH, UNLESS IT IZ WARPING. THE WARP THREADS HAV TO BE CROST: LIKE A FIGURE OV 8, YOU MIGHT SAY: BEFORE BEING PUT ON THE LOOM. IN THE EUROPEAN SYSTEM - AT LEAST AZ I HAPPEN TO HAV SEEN IT - THAT CROSSING IZ DONE BY WINDING THE YARN, IN A CERTAIN WAY, ON A REVOLVING DRUM. THE PEGS ON THE BOARD AR INTENDED TO SHOW THE INDIAN WAY.

THE PEGS AR SHORT STAKES THAT THE INDIAN WOMAN STICKS IN THE GROUND. IF IT IZ INSIDE THE HOUSE, SHE WIL DRIVE THEM INTO THE FLOOR WITH A MALLET. THE ~~SXX~~ STAKES MAY BE VARIOUSLY ARANGED. THE ~~SXX~~ BOARD SHOWS THREE COMMON ARANGEMENTS.

WHEN YOU EXAMIN THE WINDING OV THE THREAD, YOU WIL FIND, I BELIEV, THAT THEORETICALY TWO STAKES AR ENOUGH: AND THE DISTANCE BETWEEN THOZE TWO STAKES, WOULD BE THE LENGTH OV THE PIECE OV CLOTH TO BE WOVEN. WITH USUAL LENGTHS,

250. CONTINUED.

HOWEVER, THAT DISTANCE ON THE GROUND WOULD BE INCONVENIENT: THE WOMAN WOULD HAV TO WALK FROM ONE STAKE TO THE OTHER. SO TO SHORTEN THE DISTANCE, THE WINDING IZ USUALY BENT ROUND A THIRD STAKE: AZ IT IZ IN THE V SHAPED ARRANGEMENT AT THE END NEAREST THE SPINNER. THE WINDER WIL SIT, ABOUT WHERE THE BLUE CROSS IZ, AND HAV ALL THE WINDING WITHIN REACH.

THER MIGHT BE ANY NUMBER OV SUBSIDIARY STAKES, ACORD- ING TO THE LENGTH OV CLOTH TO BE ~~WAXEN~~ WOVEN. IN THE MID- DLE ARRANGEMENT ON THE BOARD - THE W ARRANGEMENT - YOU HAV THREE SUBSIDIARY STAKES, FIVE STAKES IN ALL.

THE THIRD ARRANGEMENT ON THE BOARD IZ A LITTLE DIFF- ERENT FROM THE OTHERS, BUT YOU WIL FIND IT COMES TO THE SAME THING. AND THIS LAST ARRANGEMENT, THE ARRANGEMENT OV THREE STAKES IN A LINE, WITH A FOURTH ABOUT SQUARE OFF FROM ONE END OV THE LINE, HAZ GIVEN A NAME, IN INDIAN, TO A CERTAIN CONSTELATION. THE THREE STARS OV THE BELT OV ORION, TO- GETHER WITH A FAINTER FOURTH STAR, SOUTH OV THE BELT, AT ONE END OV IT - THOZE STARS TOGETHER AR CALLD BY INDIANS THE WAPER, OR THE WINDER; OR WHATEVER THE NAME MAY BE, FOR THE PERFORMER OV THE OPERATION I HAV BEEN SPEAKING OV.

THE PEGS ON THE BOARD AR NOT STUCK INTO THE MAIN BOARD. THEY AR STUCK INTO A LITTLE BOARD OV THEIR OWN, THAT YOU CAN LIFT OFF. THE WINDING OV THE YARN (OR SEWING THREAD AZ IT ACTUALY IZ) ON THE PEGS, WAZ DONE BY THE SAME INDIAN WOMAN WHO DID THE WEAVING ON THE DOLS LOOM. BUT IN ONE RESPECT THE WINDING IZ PURPOSESELY UNREAL. THE YARN IZ REP- REZENTED AZ CLIMBING UP THE PEGS, WITH A SPACE BETWEEN THE THREADS. THAT IZ TO LET YOU FOLLOW THE WINDING. IN RE- ALITY THE YARN LIES ON THE GROUND, IN A LOOSE HANK. AND THE PEGS, OV COURSE, AR DISPROPORTIONATLY HIGH. TO BE RIGHT, THEY WOULDNT BE AZ HIGH AZ ONE OV THE DOLS NEES.

251. A MODEL OV AN INDIAN HOUSE, PARTLY FURNISHT.

29-60-92
 INCLUDING THE EAVS, THE MODEL IZ ABOUT 50 CENTIMETRES LONG, BY 40 WIDE. HEIGHT ABOUT 30. THE ROOF IZ LEFT PART- LY UNFINISHT, SO AZ TO LET YOU SEE IN. THE GROUND BOARD IZ ABOUT 67 CM. X 51. THE SCALE OV THE MODEL IZ INTEND- ED TO BE 1 IN 16. THE HOLE THING IZ THE WORK OV AN IND- IAN CARPENTER.

251, CONTINUED.

THE BOARD IZ SCREWED TO THE BOTTOM OV A CRATE: ITSELF
PACKT IN A BOX.

THE FIRST THING IN BUILDING AN INDIAN HOUSE IZ TO DIG
THE POST HOLES, AND SET UP THE POSTS. THE POSTS BEING PART-
LY IN THE GROUND, THEY HAV TO BE OV SOME WOOD THAT WONT NEAR-
LY ROT. IN THIS HOUSE, WHICH WOULD BE A MIDDLE SIZED
HOUSE, THER AR FIVE POSTS ON A SIDE. THE POSTS ON THE TWO
SIDES AR USUALY OPPOZIT TO EACH OTHER, AZ THEY AR IN THE
MODEL, BUT THEY AR NOT BOUND TO BE. BESIDES THE TWO ROWS
OV SIDE POSTS, THER IZ A POST AT THE MIDDLE OV EACH END:
NOT SO IMPORTANT AZ THE SIDE POSTS, AND NOT SO STOUT.

AZ SOON AZ THE POSTS AR UP, THE POSTS OV EACH SIDE
AR JOINED TOGETHER BY A STRINGER ALONG THE TOP. A NOTCH,
FOR THE STRINGER TO REST IN, IZ CUT IN THE TOP OV EACH POST,
ON THE INSIDE: AND THE STRINGER IZ LASHT IN PLACE. THE
STRINGER HAZ TO BE A COMPARATIVLY SLENDER TREE, WITHOUT MUCH
TAPER. AT THE SAME TIME, AZ IT BEARS ALL THE WEIGHT OV
THE BEAMS AND ROOF, IT HAZ TO BE AN ESPECIALLY TOUGH, STRONG
WOOD.

THE LASHING IZ DONE WITH BARK: AND BARK IZ USED FOR
LASHING AND TYING, ALL THROUGH THE HOUSE. AND IT IZ BARK
THAT IZ USED IN THE MODEL. BUT ON THE SCALE OV THE MOD-
EL, IT IZ NOT EAZY TO IMITATE BARK TYING. YOU WIL SEE NOTS
WHERE IN REALITY NOTS WOULD NOT BE USED, THE ENDS WOULD BE
TUCKT AWAY. AND A NUMBER OV JOINTS, WITH LASHING, THAT
WORKT LOOSE IN THE MODEL, YOU WIL FIND TIGHTEND WITH SHEL-
LAC.

THE NEXT THING AFTER THE STRINGERS, IZ THE BEAMS. THE
BEAMS HAV TO BE REASONABLY THICK, SO AZ NOT TO SAG. AT
THE SAME TIME LIGHTNESS IZ A DEZIDERATUM: AND THE BEAMS AR
USUALY A CERTAIN TREE (BOTANICALY A HELIOTCARPUS, IM INFORMED)
WHICH, WHEN DRY, IZ AZ LIGHT AZ CORK.

THE BEAMS REST IMEDIATLY ON THE STRINGERS. THE FRONT
EAV IZ USUALY MADE WIDER THAN THE BACK, AND THE BEAMS STICK
OUT FURTHER ON THE FRONT SIDE. THE TWO END BEAMS AR LAID
AT THE INSIDE OV THE END POSTS, AND THE OTHERS AT EVEN SPACES
BETWEEN: AND THEY AR ALL LASHT DOWN.

PARALEL TO THE TWO UNDER STRINGERS, THER AR THREE STRING-

*See sketch
on page 10*

251, CONTINUED.

ERS ON TOP OV THE BEAMS: ONE AT EACH EAV, UP AND DOWN THE ENDS OV THE BEAMS: AND ONE ,UP AND DOWN THE MIDDLE. THESE THREE STRINGERS AR OV EQUAL LENGTH, AND STICK OUT EQUAL DISTANCES BEYOND THE END BEAM, AT EACH END OV THE HOUSE. AND THE WIDTH OV THE END EAVS DEPENDS ON HOW FAR THOZE STRINGERS STICK OUT.

WHEN THE THREE STRINGERS AR LASHT DOWN, THE THREE ENDS THAT STICK OUT, AT EACH GABLE EAV, HAV ANOTHER STRINGER - I SUPOZE YOU MAY CALL IT - LASHT DOWN ON TOP OV THEM. SO THAT OVER THE BEAMS YOU HAV NOW AN OBLONG FRAME-WORK OV FIVE STICKS: THREE LONG STRINGERS RESTING ON THE BEAMS, AND THE TWO GABLE-EAV STRINGERS RESTING ON THE ENDS OV THE LONG ONES. THOZE FIVE STICKS CARRY THE REST OV THE ROOF.

THE FOUR OUTSIDE STICKS HAV A TENDENCY TO BE PUSHT OUT BY THE WEIGHT OV THE ROOF: BUT THE PUSH IZ TAKEN UP BY ROPES THAT PULL INWARD. THE TWO LONG STRINGERS AR ROPED IN TO THE TWO STRINGERS PARALEL TO THEM, ON TOP OV THE POSTS. THE TWO END- STRINGERS AR ROPED IN TO THE END BEAMS.

THAT ROPING-IN BEING DONE, THE NEXT THING IZ TO PUT UP THE RIDGE POLE. A SCAFFOLDING IZ MADE BY A FEW TALL POLES, STUCK IN THE GROUND, UP AND DOWN THE MIDDLE OV THE HOUSE. THE POLES AR LASHT TO THE MIDDLE STRINGER , THAT THER IZ ON THE BEAMS. CROSS POLES AR THEN LASHT TO THE UPRIGHTS, AND YOU HAV A SORT OV TRELLIS TO CLIMB UP AND DOWN ON. THE TOP CROSS-POLE IZ WHAT BECOMES THE RIDGE- POLE OV THE HOUSE.

THE HIGHER THE RIDGE POLE, THE STEEPER THE ROOF, AND THE LONGER THE THATCH LASTS. THE MODEL REPRESENTS A ROOF OV THE USUAL INDIAN PITCH. IT WOULD IMPROVE THE ROOF TO MAKE IT A THIRD, OR A HALF, AZ HIGH AGAIN. BUT THE INDIAN IZ LAZY, AND TO SAVE A LITTLE EXTRA THATCHING AND ROOF-STICKS, HE MOSTLY MAKES HIZ ROOF TOO LOW.

WHEN THE RIDGE POLE IZ UP, THE BACK AND FRONT RAFTERS AR PUT ON, BEGINNING WITH THE CORNER RAFTERS. THE RAFTERS, USUALY, AR THE SAME LIGHT WOOD AZ THE BEAMS. THE RAFTERS AR LASHT TO THE RIDGE POLE ABOVE, AND TO THE BEAM-END STRINGERS BELOW: AND WHERE THEY COME ON THE STRINGER, THEY AR NOTCHT, SO THAT THEY WONT SLIP DOWN.

251, CONTINUED.

BESIDES THE STRINGER AND THE RIDGE POLE, THERE IS ALSO A HALF-WAY-UP STICK, THAT HELPS TO TIE THE RAFTERS TOGETHER. AND ANY TENDENCY TO SKEWING IS OPOSED BY A DIAGONAL STICK.

AFTER THE SIDE RAFTERS, COME THE GABLE RAFTERS. THEY REST, BELOW, ON THE GABLE-EAV STRINGER; AND ABOVE, ON A HALF-WAY-UP STICK, TIED TO THE CORNER RAFTERS, ALREADY UP.

THE RAFTERS, BOTH SIDE AND GABLE, ARE BRACED AGAINST SAGGING. THEY HAVE PROPS, YOU SEE, UNDER THE HALF-WAY-UP STICKS: THE PROPS RESTING ON THE MIDDLE STRINGER OVER THE BEAMS. THAT IS WHAT THAT STRINGER IS THERE FOR.

AFTER THE RAFTERS, COME THE SMALL HORIZONTAL STICKS THAT CARRY THE THATCH. IN THE MODEL, ON THE FRONT SIDE OF THE ROOF, THOSE STICKS ARE NOT PUT ON. AND IN COUNTRY WHERE THE COHUNE PALM IS USED FOR THATCHING, THERE IS NO NEED FOR THOSE STICKS. THE MAIN LEAF-STALKS THEMSELVES ARE TIED HORIZONTALLY ON THE RAFTERS, AND TAKE THE PLACE OF THE STICKS.

IN THIS PART OF THE COUNTRY, HOWEVER, THE USUAL THATCH IS EITHER A SMALL PALM LEAF OR A WIRY GRASS. WHEN SMALL PALM LEAVES ARE USED, THEY ARE FIRST TIED TOGETHER BY THEIR STALK ENDS, IN BUNCHES OF SIX OR EIGHT, AND THE BUNCHES ARE LACED TO THE STICKS. WHEN THE THATCH IS GRASS, OR ANYTHING OF THAT NATURE, EACH WISP, AS A RULE, IS NOT TIED TO THE STICK, BUT SIMPLY DOUBLED OVER IT, AND HANGS THERE: THE ENDS BEING BROUGHT OUT OVER THE STICK AND THATCH BELOW.

THE METHOD OF LACED BUNCHES, HOWEVER, MAY ALSO BE USED WITH GRASS THATCH: AND THAT IS THE METHOD REPRESENTED IN THE MODEL. THE THATCHING, IN THE MODEL, IS LEFT UNFINISHED: AND IN EACH TIER OF THATCHING, WHERE THE WORK IS LEFT OFF, A LOOSE END OF LACING HANGS OUT, WAITING FOR THE NEXT BUNCH OF THATCH.

THATCHING OF COURSE BEGINS AT THE BOTTOM. WHEN IT GETS TO THE TOP OF THE RAFTERS, THE RIDGE LINE ITSELF IS STILL OPEN. IT IS CLOSED BY LAYING THATCH ACROSS IT, HANGING ~~DOWN~~ DOWN ON EACH SIDE. THAT TOP THATCH CANNOT BE TIED DOWN, LIKE THE REST: BECAUSE THERE IS NO THATCH ON TOP OF IT: THE TYING WOULD LEAVE LEAKS. INSTEAD OF BEING TIED, THE RIDGE THATCH IS HELD DOWN BY TWO POLES: LYING ONE ON EACH

251, CONTINUED.

SIDE OF THE RIDGE. THE POLES THEMSELVS AR KEPT IN PLACE BY A FEW CROSS STICKS: STICKS STUCK THROUGH THE ROOF LIKE SKEWERS, JUST UNDER THE RIDGE POLE. THE ENDS OV THE SKEWERS STICK OUT THROUGH THE THATCH, AND THE POLES REST ON THEM. THE POLES AR KEPT FROM ROLLING OFF, BY THE TYING THAT YOU SEE REPRESENTED IN THE UN-THATCHT PART OV THE RIDGE. IN THE MODEL, THE POLES AR DRAWN TOGETHER THERE BEAZ THEY WOULD NOT BE IN REALITY - BECAUZ THER IZ NO THATCH TO SPREAD THEM. IN REALITY, NEITHER POLES NOR SKEWERS WOULD BE THERE, TIL AFTER THE THATCH.

WHEN THE POLES AR TIED DOWN, IT STIL REMAINS TO THATCH THE PLACES WHERE THE SKEWERS GO THROUGH. AND THAT IZ DONE, AZ YOU SEE, BY LAYING A ^{THICK} WISP OV THATCH OVER THE RIDGE, ACROSS THE TWO POLES, AND TYING THE ENDS OV THE WISP TO THE PROJECTING ENDS OV THE SKEWER.

THE GABLES - AZ YOU SEE BY THE MODEL - AR NOT THATCHT QUITE TO THE TOP. THE TOP PART IZ LEFT TO BE SHELTERD BY THE OVERHANGING THATCH OV THE SIDES. YOU WIL NOTICE THAT AT THE TOP OV THE SIDES, THE STICKS, THAT THE THATCH IZ LACED TO, AR ALLOWD TO STICK OUT A LITTLE, BEYOND THE CORNER RAFTERS. THAT IZ ON PURPOSE TO CARRY THE SIDE THATCHING OUT, SO AZ TO SHELTER THE TOP OV THE GABLE.

THE THATCHING IZ THE LEAST SATISFACTORY PART OV THE MODEL. THE FACT OV THE MODEL BEING A MODEL, AND NOT FULL SIZE, MAKES DIFFICULTIES. IN THE MODEL THE THATCH IZ LACED WITH BARK. WHAT IZ ACTUALY USED FOR THATCH-LACING, AT LEAST IN THIS PART OV THE COUNTRY, IZ A CERTAIN SLENDER ROPE-PLANT, THAT GROWS IN GREAT LENGTHS. BUT THAT ROPE-PLANT IZ ONLY ABOUT FOUR MILLIMETRES THICK, AND NO PLANT PROPORTIONATLY SLENDER COULD BE FOUND FOR THE MODEL. FOR THE SAME REASON IT WOULD NOT HAV BEEN POSSIBLE TO MAKE A PALM LEAF THATCHING. THER AR NO PALM LEAVS SMALL ENOUGH. AND EVEN THE GRASS, THOUGH THE ARTIST EXPERIMENTED WITH VARIOUS KINDS, IZ ALTOGETHER TOO COARSE AND STIF FOR THE MODEL. FINER GRASSES COULD HAV BEEN PUT IN, BUT THEY WOULD HAV BEEN SOME GRASS THAT WHEN IT WAZ DRY, HAD NO STRENGTH IN IT, AND FEL TO PIECES. THE REZULT, IN THE MODEL, IZ THAT THE THATCH, INSTEAD OV LYING DOWN CLOSE AND SMOOTH, AZ IT WOULD IF ACTUAL LENGTH,

251. CONTINUED.

HAVE A ROUGH, BRISTLY APPEARANCE, WHICH IS NOT AT ALL NATURAL. THE THICK THATCH ALSO GREATLY FLATTENS THE APPEARANCE OF THE RIDGE.

AND BY THE BY, IN THE CONSTRUCTION OF THE RIDGE OF THE HOUSE, THERE IS AN IMPROVEMENT THAT THIS MODEL DOES NOT SHOW. THE RAFTERS ARE PROLONGED A LITTLE, SO THAT THEY CROSS; AND A SECOND RIDGE POLE IS LAID IN THE UPPER FORK, EXACTLY OVER THE RIDGE POLE THAT YOU SEE; AND THE TWO ARE LACED TIGHTLY TOGETHER. THE RAFTERS ARE CAUGHT BETWEEN THE TWO RIDGE POLES, AND ARE LESS LIABLE TO SLIP.

AFTER THE ROOF, COME THE WALLS. THE WALLS, AS YOU SEE, ARE NOTHING BUT STICKS, OR SLABS OF WOOD, SET ON END BETWEEN THE POSTS. THE SLABS ARE SPLIT OUT FROM ~~XXXXXXXXXX~~ THE SAME LIGHT WOOD, USUALLY, AS THE BEAMS AND RAFTERS ARE MADE OF: NOT FOR THE SAKE OF ITS LIGHTNESS, BUT BECAUSE IT IS A GOOD EASY WOOD FOR SPLITTING. THE SLABS ARE LACED TO A COUPLE OF STRINGERS FASTENED TO THE POSTS. AND THERE COMES THE USE OF THE POSTS AT THE MIDDLE OF THE GABLE- ENDS. THERE IS NO LOAD ON THOSE POSTS. ALL THEY DO IS TO HOLD THE END WALL-STRINGERS.

YOU WILL NOTICE ALL ROUND, IT IS THE OUTSIDE OF THE POSTS THAT THE STRINGERS ARE FASTENED TO: AND THE SLABS, CONSEQUENTLY, ARE FLUSH WITH THE OUTSIDE OF THE POSTS.

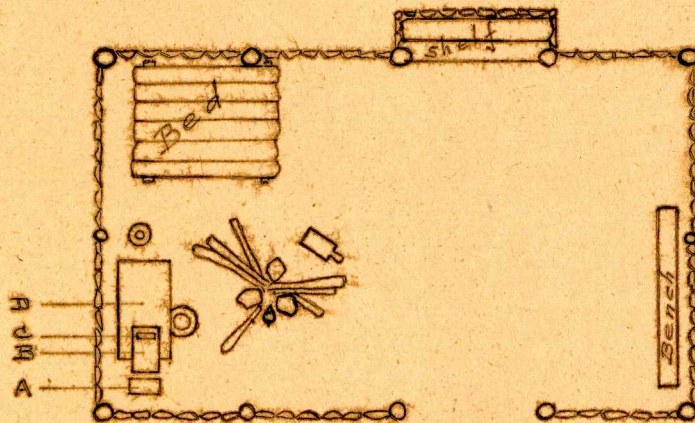
ONE OF THE SPACES BETWEEN POSTS IS LEFT OPEN, FOR A DOOR WAY. VERY OFTEN A CORNER SPACE. IN THE MODEL, IT IS ONE OF THE MIDDLE SPACES. THE DOOR ITSELF, AS YOU SEE, IS NOT ONE PIECE, IT IS A NUMBER OF SLABS. THEY ARE JUST LIKE THE OTHER SLABS: AND LACED TO THE TOP STRINGER, LIKE THE OTHER SLABS: BUT LEFT LOOSE BELOW, SO THAT THEY CAN BE DRAWN ASIDE. THAT IS HOW YOU SEE THEM IN THE MODEL: THE DOOR IS OPEN: THAT IS, IT IS AS MUCH OPEN AS IT EVER USUALLY IS. TO KEEP THE DOOR SLABS FROM DROPPING OUT IN TRAVELING, I HAVE TIED THEM IN POSITION WITH A BIT OF YELLOW TWINE, WHICH YOU ARE SUPPOSED TO REMOVE.

YOU SELDOM FIND AN INDIAN HOUSE SHUT UP. IF THE MAN IS NOT XX THERE, HIS WIFE OR CHILDREN ARE THERE. WHEN THE HOUSE IS SHUT UP, THE SHUTTING CONSISTS IN DRAWING THE

251. CONTINUED.

DOOR SLABS TOGETHER: AND LACING THEM DOWN BELOW TO A CROSS STICK, ON THE OUTSIDE. THAT CROSS STICK CONTINUES THE LINE OF THE LOWER WALL-STRINGER: SO THAT WHEN THE HOUSE IS SHUT UP, IT IS NOT OBVIOUS WHERE THE DOOR IS: EXCEPTING AS THERE MAY BE A PATH TO IT.

TO SPEAK OF THE FURNITURE IN THE MODEL, THE FLOOR-PLAN IS LIKE THIS:



THE FIRE PLACE IS THREE STONES, TO PUT A POT OR PAN ON. THE LOGS ARE PUSHED IN BETWEEN THE STONES. IN THE MODEL, THERE IS NO POT OR PAN ON THE FIRE: BUT JUST BESIDE THE FIRE, THE ARTIST HAS PUT A COCO, OR COFFEE POT. AND HIGH ABOVE THE FIRE HE HAS HUNG A HOOK FROM THE BEAMS: THE HOOK BEING A STICK, SHAPED LIKE AN ANCHOR: DOUBLE-HOOKED. AND THE STICK MIGHT HAVE THREE OR FOUR HOOKS, INSTEAD OF TWO. THE HOOKS ARE TO HANG THINGS ON: TO BE AWAY FROM CATS AND MICE, OR TO BE DRIED OR SMOKED OVER THE FIRE.

IN THE CORNER OF THE HOUSE NEAREST THE FIRE YOU HAVE THE MIL. I WILL PUT SOME LETTERS ON THE DIAGRAM. A IS THE BLOCK OF WOOD THE WOMAN STANDS ON. B AND C, ARE THE LOWER AND UPPER MIL STONES: AND D IS THE TABLE. THE MIL STONE, THE LOWER MIL STONE, HAS THREE FEET: ONE BEHIND, AND THAT ONE RESTS ON A POST: AND TWO IN FRONT, RESTING ON THE TABLE. ON THE FLOOR IN FRONT OF THE TABLE, YOU SEE A POT WITH A NARROW MOUTH. THAT IS A WATER POT. ON THE FLOOR AT THE RIGHT OF THE TABLE, YOU SEE A WIDE-MOUTHED POT, WITH SOMETHING YELLOW IN IT. THAT SOMETHING YELLOW IS CORN:

251. CONTINUED.

WHICH HAZ BEEN BOILD WITH LIME OR ASHES TO TAKE THE SKINS OFF, AND IZ ABOUT TO BE GROUND. AZ IT IZ GROUND, IT WIL BE PUSHT OFF THE MIL STONE, AND DROR ON THE TABLE. IT IZ THEN READY TO BAKE.

THE MIL TABLE, IN THE MODEL, HAZ THE DEFECT OV BEING A NEAT LOOKING BOARD: ALTOGETHER TOO NEAT AND CARPENTERED LOOKING. WHEN AN INDIAN WANTS A WIDE BOARD, OR SLAB, OV COURSE HE HAZ NO SAW: BUT HE HAZ AN AX, AND A CUTLASS. AND HE LOOKS FOR ONE OV THOZE GREAT TREES THAT HAV BUTTRESS ROOTS, OR FIN ROOTS, UP OUT OV THE GROUND, AND CHOPS OUT A PIECE THE SIZE HE WANTS. THE MIL TABLE MIGHT BE SOME SUCH PIECE AZ THAT. OR IT MIGHT BE A FEW STICKS, SIDE BY SIDE, WITH A LEAF OVER THEM.

THE BED IZ ALWAYS IN A CORNER. IT IZ MADE OV FLAT SLABS, OV THE SAME SOFT WOOD AZ THE WALL-SLABS. THEY AR RAIZD A LITTLE FROM THE FLOOR, BY A LOG, OR SOMETHING, AT THE HEAD AND FOOT. THE SLABS AR LOOSE, THOUGH IN THE MODEL THEY AR GUMD DOWN: AND USUALY THEY WIL BE COVERD WITH A MAT: AND A MESS OV CLOTHES.

THE BED IZ A COMPARATIVLY WIDE AFFAIR. AND IT IZ THE SLEEPING PLACE OV THE WOMAN AND YOUNG ONES: BUT NOT OV THE MAN. AMONG THEZE INDIANS, THE MAN SLEEPS IN A HAMMOCK.

THE HAMMOCK IN THE MODEL, WITH NEEDLESS PAINS, IZ MADE LIKE A REAL HAMMOCK. YOU CAN COMPARE IT WITH THE REAL HAMMOCKS I AM SENDING YOU. BUT THE TWINE, THOUGH IT IZ FINE, IZ STIL ALTOGETHER TOO COARSE FOR THE SCALE OV THE MODEL: AND THE HAMMOCK - LIKE THE THATCH - IZ TOO BULKY.

THE HAMMOCK, IN THE MODEL, IZ HUNG ACROSS THE WIDTH OV THE HOUSE, BETWEEN THE DOOR AND THE FIRE. AND THAT WOULD BE A COMMON POZITION. BUT A STIL COMMONER POZITION, PERHAPS, WOULD BE IN FRONT OV THE BED. SO MUCH THAT THER IZ AN INDIAN EXPRESSION: TO SAY THAT A MAN HAZ TAKEN SUCH AND SUCH A WOMAN TO WIFE, THEY SAY, THAT HE HAZ HUNG UP HIZ HAMMOCK IN FRONT OV HER.

YOU WIL SEE THAT TO KEEP THE HAMMOCK FROM HITTING THINGS IN TRAVELING, I HAV TIED IT WITH A WHITE THREAD, WHICH YOU AR SUPOZED TO REMOVE.

251, CONTINUED.

IN THE WALL OPPOSIT THE DOOR, THE ARTIST HAZ PLACED A SHALLOW RECESS. THE RECESS CONTAINS A SHELF: AND ON THE MIDDLE OV THE SHELF STANDS A CROSS. THE INDIANS, OV COURSE, AR CRISTIANS: AND HOWEVER IL- FURNISHT AN INDIAN CABIN MAY BE, THER IZ SURE TO BE SOME RELIGIOUS IMAGE, OR PICTURE, IN IT, PLACED IN A CONSPICUOUS PLACE: SOME LITTLE ATEMPT AT A SHRINE. AND THE SHRINE, VERY OFEN, IZ JUST SUCH AZ THE MODEL INDICATES: A RECESS OV THE BACK WALL, BETWEEN TWO POSTS. THER WIL USUALY BE SOME LITTLE ORNAMENT ABOUT IT: FLOWERS, OR BRIGHT BERRIES: OR EARS OV INDIAN CORN.

A GOOD PART OV THE FLOOR OV AN INDIAN HOUSE IZ VACANT: IN THE MODEL, THE RIGHT HAND HALF. THAT VACANT PART IZ THE INDIANS PARLOUR, AND SPARE ROOM. THERE VIZITORS WIL HANG THEIR HAMMOCKS, OR SPREAD THEIR MATS: AND YOU SEE A BENCH FOR VIZITORS, AGAINST THE WALL.

THAT BENCH IZ THE END OV THE FURNITURE, IN THE MODEL. EXCEPTING THAT I SEE A STOOL BESIDE THE FIRE: A LOW INDIAN STOOL, WITH A HANDLE. THER IZ AN INFINITY OV THINGS IN A HOUSE, OV COURSE, THAT THER IZ NO SIGN OV IN THE MODEL. THER WIL BE A LOG BEE-HIVE, VERY LIKELY, HUNG UP UNDER THE EAV. AND THER WIL BE POTS AND PANS AND CALABASHES AND MATS AND LOOMS AND NETS: AND A TURKEY IN A BASKET, SITTING ON HER EGGS. AND UP IN THE SMOKE OVER THE BEAMS - MOST IMPORTANT THING OV ALL - THE CORN AND BEANS AND DRY PEPPERS. BUT WHAT AN INDIAN CONSIDERS THE NECESSARY FURNITURE OV A HOUSE IZ NOT MUCH: NOT MUCH MORE THAN WHAT THE MODEL SHOWS.

MOST OV THE MAYA LANGUAGES - THOUGH NOT ALL OV THEM - HAV TWO DISTINCT WORDS FOR A HOUSE. ONE WORD TAKES THE HOUSE AZ A MERE BUILDING. IT IZ THE WORD TO UZE WHEN YOU SAY A BIG HOUSE, OR A SMALL HOUSE, OR SIMPLY, A HOUSE. BUT IF YOU CONSIDER THE HOUSE AZ A HABITATION, AND TALK ABOUT MY HOUSE, OR YOUR HOUSE, OR ASK IF A MAN IZ AT HOME, THEN YOU HAV TO UZE THE OTHER WORD.

THE ACTUAL SOUND OV THE WORDS DEPENDS ON THE LANGUAGE. IN THE CASE OV THE MEANING I SPOKE LAST OV. IT HAPPENS THAT THE DIFFERENT WORDS, FROM LANGUAGE TO LANGUAGE, AR HISTORICALLY ALL ONE. THE SOUND MAY VARY AZ MUCH AZ FROM ATÚT, IN ONE LANGUAGE, TO ICHÓ, IN ANOTHER: BUT THE DIFFERENT FORMS AR CONEC-

251. CONTINUED.

TED BY GRADATIONS. THE CENTRAL FORM MIGHT BE SOMETHING LIKE THE IXIL WORD, OTSÓTS.

ABOUT THE WORD FOR A HOUSE IN THE SENSE OF A BUILDING, ON THE OTHER HAND, THERE IS NO SUCH AGREEMENT. THE DIFFERENT WORDS SEEM TO CENTRE ABOUT THREE TYPES: NA, PAT, AND KAB: WITH NO CONEXION BETWEEN THEM.

THE RAFTERS OF A HOUSE ARE CALLED, IN KEKCHÍ, SIMPLY THE STICKS. THE WORD FOR A BEAM, ON THE OTHER HAND, IS A WORD THAT MEANS NOTHING ELSE THAN A BEAM: AND SO WITH THE WORD FOR A WALL SLAB. SOME PARTS OF A HOUSE ARE NAMED AFTER PARTS OF THE BODY. THE DOOR, OF COURSE, IS THE MOUTH. THE RIDGE IS CALLED, BY THESE INDIANS, THE BACK-BONE: THE SKEWERS (AS I'VE BEEN CALLING THEM) THAT STICK OUT ON EITHER SIDE OF THE TOP, ARE THE HORNS. AND THROUGHOUT THE MAYA LANGUAGES THE NAME FOR THE POSTS OF A HOUSE, IS SOMETHING WHICH MEANS (EITHER ACTUALLY OR ORIGINALLY) THE LEGS: AS WE SPEAK OF THE LEGS OF A TABLE. AND THERE ARE WHIMZICAL NAMES. THE DIAGONAL BRACE, UNDER THE RAFTERS, IS CALLED, IN THIS LANGUAGE, THE BAT-BONE: I SUPPOSE, THINKING OF THE LOOKS OF A BAT'S WING. AND THE HORIZONTAL HALF-WAY-UP STICK, UNDER THE RAFTERS, IS THE MOUSE-WALK.

252. FROM CHAMÁ. A WOODEN SPINDLE, FOR SPINNING COTTON. LENGTH 26 CENTIMETRES.

29-60-26
THE NOB, OR WEIGHT, AS USUAL, IS THE NUT OF A WINE PALM. THE SPINDLE HAS A LITTLE YARN ON IT, RUNNING OFF INTO A TUFT OF RAW COTTON. THE SPINNING WAS DONE WHILE I WAITED, AND THE RAW COTTON IS UNBEATEN: ONLY THE SEEDS PICKT OUT. RAPT IN A SEPARATE PIECE OF PAPER, IS A MORSEL OF THE SAME COTTON WITH THE SEEDS STILL IN IT. CHAMA COTTON IS TREE COTTON. THE TREE, OR BUSH RATHER, LIVES FOR YEARS.

THE PREDOMINANT WORD FOR A SPINDLE, IN THESE LANGUAGES, IS SOME VARIATION OF WHAT YOU MIGHT WRITE PETÉT: ORIGINALLY, PERHAPS, PEKÉK: IN IXÍL, PECHÍCH: IN RABINAL REDUCED TO PITÉ. ALTHOUGH THE WORD IS TWO SYLLABLES, IT SEEMS TO BE IRREDUCIBLE. IT MEANS NOTHING ELSE BUT A SPINDLE. IT HAS NOTHING TO DO WITH THE WORD FOR TO SPIN.

253. CAHABÓN, ALTA VERAPAZ. A SPINDLE, 31 CM. LONG, WITH SOME YARN ON IT: AND WITH A SAMPLE OF THE BEATEN COTTON WOOL THAT THE YARN IS SPUN FROM.

29-60-27

253. CONTINUED.

THE YARN RUNS OFF INTO THE WOOL. RAPT SEPARATLY IN A LEAF, IZ A LITTLE CAKE OV THE ASHES THAT THE SPINNER WAZ UZ-ING. SEE 254.

254. CAHABÓN. A CAKE OV THE ASHES UZED IN SPINNING. PEAR SHAPED: ABOUT 10 CM. LONG, AND 6 THICK.

IN FEEDING THE COTTON TO THE SPINDLE, THEY FIND IT HELPS TO HAM A LITTLE ASHES ON THEIR THUMB AND TWO FIRST FINGERS. IT MAKES THEM LESS SLIPPERY. THEY TOUCH THEIR FINGERS TO THIS CAKE. PARTICULAR KINDS OV WOODS AR PREFERED FOR THEZE ASHES. WHEN THE WOOD IZ BURNT, THE ASHES AR SIFTED THROUGH A FINE BASKET. THEN THE SIFTED ASHES AR WETTED, AND MADE INTO THEZE CAKES, OR LUMPS. THE LUMPS AR SOLD.

- 255/8. CAHABÓN. FOUR BALLS OV WHITE COTTON YARN. TOTAL WIEGHT, 410 GRAMS. SEE 259/61.

- 259/61. CAHABÓN. THREE BALLS OV BROWN COTTON YARN. TOTAL WEIGHT, 300 GRAMS.

ONE BALL IZ LIGHT BROWN, AND THE OTHER TWO, DARK BROWN. THE TWO SORTS GROW ON TWO DIFFERENT VARIETIES OV COTTON PLANT. BOTH THE WHITE AND THE BROWN COTTON OV CAHABÓN AR THE COMMON LOW SORT OV COTTON PLANT, SOWN ANNUALLY.

THE MAYA LANGUAGES HAV VERY DIVERSE WORDS FOR COTTON. IN KEKCHÍ THE WORD IZ SOMETHING LIKE NOK. IT IZ CURIOUS THAT KEKCHÍ, IN SPECIFYING THE DARK BROWN COTTON, EMPLOYS A WORD TINÁM: WHICH TURNS OUT TO BE A VARIATION OV THE GENERAL WORD FOR COTTON IN ANOTHER LANGUAGE, IXÍL.

WHEN THE SPANIARDS BROUGHT SHEEP TO THE COUNTRY, THE INDIANS, AT LEAST IN THIS PART OV THE COUNTRY, CALLED IT THE COTTON BEAST. INDIAN COTTON GROWING, NOWADAYS, IZ GETTING TO BE A THING X OV THE PAST. HERE AND THERE - CAHABÓN AND RABINAL, FOR INSTANCE - COTTON GROWING STIL LINGERS. BUT THE INDIANS PREFER FOREIN YARN, BOTH WHITE AND COLOURD. THE YARN IZ MORE EVEN-SPUN THAN THEIR OWN, AND THE COLOURS AR BRIGHTER: AND IT IZ VERY CHEAP. INDIAN WEAVING GOES ON STIL, NEARLY EVRYWHERE: BUT NEARLY ALWAYS WITH FOREIN YARN.

262. CAHABÓN. AN INDIAN LOOM, COMPLETE, FROM HANG ROPES TO BACK STRAP: WITH A PIECE OV WORK IN PROGRESS: AND WITH SIX LOOSE SHUTTLES OV YARN. WIDTH OV THE PIECE OV WORK, ABOUT 56 CM.. LENGTH, ABOUT 1.30 METRES: LENGTH DONE, ABOUT A METRE. WEIGHT

29-60-30

29-60-28
a-d29-60-29
a-c

29-60-31

262. CONTINUED.

OV THE HOLE THING, ROPES, STICKS, AND ALL, 1.42 KILOS.

WHEN THE LOOM IZ NOT IN USE, IT IZ ROLL'D UP, JUST AZ YOU FIND IT. WHEN IN USE, IT IZ HUNG UP AND STRETCHT OUT, IN THE WAY YOU SEE IN NUMBER 250. (THE DOLS MAKING CLOTH). SOMETIMES THE WOMAN STANDS, LEANING BACK AGAINST THE BACK STRAP: USUALLY SHE SQUATS DOWN.

THE PIECE OV CLOTH THAT IZ BEING WOVEN, IN AN INDIAN LOOM, IZ PART AND PARCEL OV THE LOOM. TAKE AWAY THE YARN, AND YOU HAV NOTHING BUT A HANDFUL OV LOOSE STICKS. WHEN THE STICKS AR STUCK IN THE YARN, OR FASTEND TO IT, IN THEIR PROPER PLACES, THEN YOU HAV A LOOM.

NOT COUNTING THE SHUTTLES, THER AR ALTOGETHER EIGHT STICKS. TWO OV THEM AR FASTEND TO THE TWO ENDS OV THE WARP. THE WARP THREADS, AZ YOU WIL SEE, DONT ACTUALLY GO ROUND THE END STICKS (AZ THEY MIGHT), THEY GO ROUND END CORDS, AND THE CORDS AR LACED TO THE STICKS.

AT THE LOWER END, THAT IZ, AT THE WEAVERS END, YOU WIL SEE AN EXTRA STICK: ROLL'D UP IN THE CLOTH ALONG WITH THE END STICK. IN THE BEGINNING, THAT EXTRA STICK IZ NOT THERE. BUT AZ THE WORK GOES ON, THE CLOTH HAZ TO BE ROLL'D UP, TO KEEP THE WEAVING WITHIN THE WEAVERS REACH: AND THAT EXTRA STICK IZ TO KEEP THE CLOTH FROM UNROLLING. THE CLOTH IZ ROLL'D UP - NOT ON THE END STICK ALONE, BUT ON THE TWO STICKS TOGETHER, AZ IF THEY WER ONE STICK. AND YOU WIL FIND THAT IF YOU STOP THE ROLLING AT ANY POINT WHEN THE EXTRA STICK IZ IN FRONT, AND PUT THE LOOPS OV THE BACK STRAP ON THE ENDS OV THAT STICK, THEN THE PULL OV THE BACK STRAP WONT MAKE THE ROLL UNROLL.

THE TWO END STICKS, AND THE ROLLING-UP STICK, AR THREE STICKS. THE OTHER FIVE STICKS (OV THE EIGHT) AR THE WORKING STICKS: AND ALL BUT ONE OV THEM AR LOOSE. I HAV TIED EACH OV THOZE LOOSE ONES WITH YELLOW TWINE, TO PREVENT THEIR DROPPING OUT. THE ONE STICK OV THE FIVE THAT IZ NOT LOOSE, IZ THE STICK NEXT THE WEAVER: AND THAT STICK IZ OUT OV SIGHT. THAT IZ, IT IZ ON THE UNDER SIDE OV THE CLOTH: AND ITS ENDS DONT STICK OUT. IT IZ THE STICK THAT KEEPS THE WIDTH OV THE CLOTH. THE ~~SKOX~~ CLOTH AT EACH EDGE IZ PIND TO THE END OV THAT STICK. THE STICK IZ HOLLOW, OR HAZ A PITH IN IT. THE PINS AR USUALLY THORNS: MOST OFEN, PRICKLY-PEAR THORNS. THE

x And pass them under the ends of the end stick

262, CONTINUED.

PLACE OV THE WIDTH STICK, OV COURSE, IZ JUST BEHIND THE FRONT OV THE WEAVING.

THE NEXT STICK UP, IZ THE WIDE FLAT STICK LIKE A NIFE: LYING BETWEEN THE UPPER AND LOWER THREADS OV THE WARP. BY TURNING THAT STICK ON EDGE, OR RATHER ON ITS BACK, YOU MAKE ROOM, BETWEEN THE WARP THREADS, FOR PASSING THE SHUTTLE STICK, WITH THE WOOF THREAD. THEN YOU TURN THE WIDE STICK FLAT AGAIN, AND PULL IT DOWN WITH BOTH HANDS: AND THE NIFE EDGE PRESSES THE WOOF THREAD HOME. THE FLAT STICK DOES THE SAME WORK AZ IZ DONE IN OUR LOOMS BY THE ARRANGEMENT OV WIRES CALLED A REED: SO I SUPPOSE YOU MIGHT CALL THAT STICK THE REED STICK.

THE NEXT STICK IZ A SLENDER, ROUND STICK, LYING ENTIRELY ON TOP OV THE WARP. IT IZ LACED, WITH A LOOSE CORD, TO TO THE UNDER THREADS OV THE WARP. THE CORD GOES DOWN AND COMES UP AGAIN BETWEEN THE UPPER THREADS, WITHOUT CATCHING THEM: BUT MAKES A LOOP ROUND EACH ONE, OR EACH PAIR, OV THE UNDER THREADS. SO THAT BY LIFTING THAT STICK, YOU LIFT THE UNDER THREADS.

IN WEAVING, YOU LIFT THE STICK TIL THE UNDER THREADS AR BROUGHT ON TOP: FAR ENOUGH ON TOP TO LET YOU INSERT THE FLAT STICK: WHICH YOU PULL OUT FROM DOWN WHERE IT WAZ. YOU INSERT IT IN ITS NEW PLACE: AND TO MAKE THE INSERTION EAZY, THE FLAT STICK HAZ POINTED ENDS. YOU PUSH THE STICK THROUGH, TO THE OTHER SIDE OV THE WARP: AND THEN WITH BOTH HANDS PULL IT DOWN TOWARDS YOU: AND SO CARRY DOWN THE WORK OV THE LACED STICK. THAT IZ, THE UNDER WARP THREADS AR BROUGHT ON TOP, ALL THE WAY DOWN TO THE LAST WOOF THREAD: SO THAT THAT THREAD REMAINS CAUGHT IN THE WARP.

THEN YOU TURN THE FLAT STICK ON ITS BACK: AND TAKE THE SHUTTLE, AND PUT IT THROUGH THE WARP IN THE OPPOZIT DIRECTION FROM BEFORE, WITH THE NEXT WOOF THREAD.

THE NEXT STICK ABOVE THE LACED STICK, IZ A THICK, ROUND STICK: WHICH LIES, LIKE THE FLAT STICK, BETWEEN THE UPPER AND UNDER THREADS OV THE WARP. THAT THICK STICK UNDOES THE WORK OV THE LACED STICK. YOU LET GO THE LACED STICK, AND PULL THE THICK STICK DOWN TO IT: AND WITH THE TAUTNESS OV THE LOOM, AND THE THICKNESS OV THE THICK STICK, THE THREADS THAT THE LACED STICK HAD BROUGHT ON TOP, AR PULLED UNDER, WHERE THEY WER BEFORE.

THE THICK STICK IZ THEN DOWN AGAINST THE LACING, AND THE

262, CONTINUED.

NEW CROSSING OV THE THREADS, OV COURSE, IZ SOME DISTANCE BELOW. YOU INSERT THE FLAT STICK IN THE OPENING, AND PULL THE NEW CROSSING DOWN TO YOUR LAST WOOF THREAD. AND SO YOU AR READY AGAIN FOR THE SHUTTLE, AND GO ON AZ BEFORE.

THE THICK STICK, FOR THE SAKE OV LIGHTNESS, IZ USUALY A HOLLOW STICK.

ABOVE THAT STICK IS THE PERMANENT CROSSING OV THE WARP THREADS: THE CROSSING ORIGINALY MADE ON THE WINDING PEGS (SEE NUMBER 250): AND ABOVE THE CROSSING, IZ A SMALL STICK, TO HOLD THE CROSSING. THE TOP AND BOTTOM THREADS ON THE BIG STICK, AR THE BOTTOM AND TOP THREADS ON THE LITTLE ONE. THAT LITTLE STICK IZ THE LAST OV THE FIVE WORKING STICKS. THE ONLY STICK ABOVE IT ON THE LOOM, IZ THE END STICK, AT THE TOP.

THE SHUTTLE STICKS, OR BOBBINS, OR WHATEVER YOU WISH TO CALL THE STICKS THAT THE WEFT YARN IZ WOUND ON, AR SIMPLY STICKS THAT AR LONG ENOUGH TO PASS THROUGH, FROM ONE SIDE OV THE WARP ~~XXXXXXXXXX~~ TO THE OTHER. THE NUMBER OV SHUTTLE STICKS, OV COURSE, IZ VARIABLE. THER WIL BE A STICK FOR EACH COLOUR, OR FOR EACH DIFFERENT THICKNESS OV YARN, UZED IN THE WEFT. I HAV NOT COUNTED THE COLOURS IN THE WEFT OV THIS PIECE OV CLOTH, BUT I SEE THE WEAVER HAZ SENT ME SIX SHUTTLES OV YARN: WHITE, RED, GREEN, BLUE, YELLOW, AND BROWN; AND I SUPOZE THOZE AR THE COLOURS IN THE WEFT. THE WOMAN WAZ EVIDENTLY DETERMINED TO GET IN AZ MANY COLOURS AZ SHE COULD. BY THE BY IN THIS PIECE OV WORK, I SEE THAT WHILE THE RED, AND GREEN, AND BLUE, AND YELLOW YARNS AR FOREIN, THE WHITE AND BROWN AR NATIV. AND THAT BROWN IZ NOT DYED: IT IZ THE NATURAL BROWN COTTON OV CAHABÓN (SEE 259/61). THE MIXTURE OV DYED FOREIN YARN WITH PLAIN NATIV YARN, IZ QUITE COMMON.

IF YOU LOOK CLOSELY AT THE WARP THREADS, YOU WIL FIND SPECKS OV DRY DOUGH STICKING TO THEM. THE WARP THREADS AR ALWAYS SMEARD WITH DOUGH: THAT IZ TO SAY, PAN-CAKE DOUGH: THE MEAL OV BOILD INDIAN CORN. WITHOUT THE DOUGH, THEY SAY THAT THE WARP THREADS WOULD BREAK, IN THE COURSE OV WORK. THOZE THREADS AR CONTINUALY MOVING BETWEEN EACH OTHER, AND THE DOUGH SEEMS TO BE A LUBRICANT.

THER AR NOT MANY WORDS IN WHICH THE MAYA LANGUAGES HAV MORE AGREEMENT, THAN IN THE WORD FOR WEAVING. IT IZ NEARLY

262. CONTINUED.

ALWAYS SOME VARIATION OV THE SYLLABLE KEM, OR CHEM.

THE WORD FOR A LOOM, IZ MERELY TO SAY THE WEAVING APPARATUS. THE WOOF IZ CALLD THE FEED: IT IZ WHAT IZ FED INTO THE WARP. EVRY STICK, OV COURSE, IN THE LOOM HAZ ITS NAME, BUT THE NAMES AR NOT OV MUCH INTEREST. THE THICK STICK, BELOW THE PERMANENT CROSSING OV THE WARP, IZ CALLD THE HEART: AND THE LITTLE ONE ABOVE IT, THE LITTLE HEART. THE REED-STICK - THE FEAT STICK - IZ APT TO BE CALLD BY SOME NAME, WHICH AMOUNTS TO SAYING THE WEAVING STICK: AZ IF THAT WAZ THE MAIN STICK.

263. COBÁN. AN INDIAN LOOM, WITH A PIECE OV WORK STARTED, SHOWING EMBROIDERING. WEIGHT, 0.96 KILOS.

29-60-32
FOR WANT OV PROPER LUBRICATION, PROBABLY, MANY OV THE WARP THREADS AR BROKEN: AND THE HOLE THING IZ A POOR, CARELESS PIECE OV WORK, THE REZULT OV TRYING TO GET SOMETHING IN A HURRY. I SHOULDN'T BOTHER SENDING IT TO YOU, ONLY THAT IT SHOWS THE METHOD OV EMBROIDERING. THE EMBROIDERY IZ NOT PUT ON AFTER THE CLOTH IZ MADE, BUT IN THE COURSE OV WEAVING.

AZ THE WEAVING PART IZ ALL WHITE, THER IZ ONLY ONE SHUTTLE. I SEE THAT THE LAST WOOF THREAD STIL CONECTS WITH THE SHUTTLE: THE THREAD IZ NOT BROKEN OFF.

264. FROM PICHIKÍL, A PLACE BETWEEN AGUACATÁN AND CUNÉN, PROVINCE OV KICHÉ. A SMALL INDIAN LOOM FOR NARROW WORK; WITH A PIECE OV WORK STARTED. WIDTH OV THE WORK, ABOUT 6 CM.: LENGTH, ABOUT 2.20 METRES: LENGTH DONE, ABOUT 30 CM. WEIGHT, WITH STICKS, 0.21 KILOS.

29-60-33

I WAZ RIDING PAST, AND HAPPEND TO SPY A WOMAN WEAVING, UNDER A CALABASH TREE. SOMETHING LONG AND NARROW, SHE WAZ WEAVING: AND I SENT MY MAN TO GET IT, JUST AZ IT WAZ.

THE PIECE OV WORK IZ A WIDE RIBBON, OR BAND: SUCH AZ THE WOMEN OV THOZE PARTS BIND THEIR HAIR WITH. THE BAND IZ A RED BAND, WITH WHITE EDGES: AND IT HAZ EMBROIDERY: BIRDS AND BEASTS AND GEOMETRICAL FIGURES, IN VARIOUS COLOURS. THE WEAVING IZ CLOSE AND GOOD. THE YARN, AZ USUAL, IZ FOREIN YARN: AND THE EMBROIDERY IZ SILK.

AZ FOR THE LOOM, I SEE THE EXTRA ROLLING-UP STICK, AT THE BOTTOM, IZ WANTING. THE WORK, PERHAPS, HAD NOT GON FAR ENOUGH TO NEED THAT ~~STICK~~ STICK. THE WIDTH STICK, AT THE EDGE OV THE WEAVING, IZ ALSO WANTING: TAKEN OFF, PERHAPS, TO BE OUT

264, CONTINUED.

OV THE WAY OV THE EMBROIDERY, GOING ON AT THAT POINT. ABOVE THE STICK THAT IVE TOLD YOU THEY CALL THE HEART (SEE 262), INSTEAD OV THER BEING ONE LITTLE STICK, THER AR TWO: THE TOP ONE APARENTLY IDLE. THESE TWO LITTLE STICKS, YOU SEE FROM THEIR SHAPE, AR EVIDENTLY MADE TO BE REED STICKS, LIKE THE WIDE FLAT STICK BELOW: THOUGH FORTHE MOMENT, THEY AR NOT SO UZED. NARROW REED STICKS COME INTO USE WHEN THE WORK DRAWS TO AN END, AND THER IZ NOT ROOM FOR THE WIDE STICK.

I HAV TIED A PIECE OV TWINE ON EACH OV THE WORKING STICKS, TO PREVENT THEIR SLIPPING OUT.

29-60-13
265. CAHABÓN DISTRICT. A SQUARE CAPE, OR KERCHIEF, OV WHITE COTTON. ABOUT 84 CM. BY 94. WOVEN IN TWO PIECES, AND SEWD TOGETHER. HEMD ON THE TOP EDGE. INDIAN YARN.

THIS IZ WORN BY MEN. IT IZ WORN IN TWO WAYS: EITHER IT IZ HUNG FROM THE HEAD, OR IT IZ HUNG FROM THE NECK AND SHOULDERS. WHEN IT IZ HUNG FROM THE HEAD, THE TOP EDGE GOES ROUND THE FOREHEAD, AND THE CORNERS AR NOTTED BEHIND. WHEN IT IZ HUNG FROM THE SHOULDERS, THE CORNERS AR NOTTED ON THE CHEST.

29-60-14
266. CAHABÓN. A PAIR OV WHITE COTTON BREECHES, CAHABÓN STYLE. RATHER SMALL SIZE. LENGTH, ABOUT 80 CM.: GIRTH, ABOUT 70. INDIAN YARN.

BREECHES AR WORN WITH A GIRDL: SEE 267. THE MAYA LANGUAGES, NEARLY EVRYWHERE, HAV THE SAME WORD, WEX, FOR BREECHES.

29-60-15
267. CAHABÓN. WHITE COTTON. A MANS NETWORK GIRDL. LENGTH, WITH FRINGES, ABOUT 1.35 METRES. WIDTH, AT THE WOVEN ENDS, ABOUT 10 CM. INDIAN YARN. *fringe at both ends*

29-60-16
268. CAHABÓN. COLOURD COTTON. AN INDIAN WOMANS SKIRT, CAHABÓN STYLE. WOVEN IN TWO HORIZONTAL LENGTHS, AND SEWD TOGETHER. LENGTH, ABOUT 85 CM.: WIDTH, ABOUT 82. COLOURS, RED, YELLOW, BROWN, AND BLUE, IN HORIZONTAL NARROW STRIPES. THE HORIZONTAL MIDDLE SEAM, ORNAMENTED WITH A BAND OV RED AND YELLOW STITCHING.

THE SKIRT IZ THE SAME WIDTH EVRYWHERE, AND EITHER END CAN BE TOP OR BOTTOM. THE RED, YELLOW, AND BLUE YARNS, AR FOREIGN: THE BROWN IZ INDIAN: AND DYED WITH AN INDIAN DYE: A DYE GOT FROM A TREE THAT THE INDIANS CALL CHI. THE BOTANICAL GENUS, I BELIEV, IZ BYRSONIMA.

IN CONTRAST WITH THE WORD FOR BREECHES, THE WORD FOR SKIRT,

268, CONTINUED.

IN THE MAYA LANGUAGES, IZ QUITE VARIABLE. FOUR OV THE LEADING FORMS AR WHAT YOU MIGHT RITE UK, AM, CHIK, AND CHAN.

269/71. CAHABÓN. THREE COTTON NAPKINS, OR TOWELS. *Ends fringed*

29-60-17

269, ABOUT 135 CM. BY 54. WHITE, BLUE, AND YELLOW, IN STRIPES.

29-60-18

270, ABOUT 140 CM. BY 46. RED AND WHITE CHECKS.

29-60-19

271, ABOUT 127 CM. BY 54. RED, WHITE, BLUE, AND BROWN CHECKS.

THE WHITE AND BROWN YARN IN THEZE, IZ INDIAN: THE OTHER COLOURS, FOREIN. THE BROWN IZ NOT DYED, IT IZ THE NATURAL BROWN COTTON: SEE 259/61. 271 HAZ NOT BEEN WASHT SINCE WEAVING, AND IT IZ STIF WITH THE DOUGH I SPOKE OV (SEE 262).

272/3. SENAHÚ DISTRICT. TWO SHIRTS: INDIAN WOMENS EMBROIDERD COTTON SHIRTS. WOVEN IN THREE PIECES, JOIND VERTICALLY. SIDE PIECES WHITE, AND MADE OV INDIAN YARN. MIDDLE PIECES COLOURD, AND MADE OV FOREIN YARN. EMBROIDERY, WHETHER WHITE OR COLOURD, FOREIN YARN.

29-60-20

272: HEIGHT ABOUT 50 CM.: WIDTH ABOUT 106. MIDDLE PIECE BLUE. SIDE EMBROIDERY, BLUE AND YELLOW LEAVS AND DOTS. MIDDLE EMBROIDERY, ROZETTS AND ZIGZAGS, IN WHITE, AND TWO SHADES OV YELLOW.

29-60-21

273: HEIGHT ABOUT 50 CM.: WIDTH ABOUT 104. MIDDLE PIECE YELLOW. SIDE EMBROIDERY, RED, GREEN, YELLOW, AND BLACK, DIAMONDS. MIDDLE EMBROIDERY INCLUDES ZIGZAGS, CHECKS, AND DIAMONDS. *Not worn. Sides not sewed + neck not out.*

INDIAN WOMENS SHIRTS AR OFTEN PERFECTLY PLAIN. THEZE AND OTHERS, THAT I AM SENDING YOU, HAV MORE OR LESS COLOUR AND EMBROIDERY. THE COLOURD YARN, AZ I HAV SAID, IZ NOWADAYS NEARLY ALTOGETHER FOREIN (SEE 259/61). BUT THE PATTERNS, I SHOULD SAY, AR TRADITIONAL INDIAN PATTERNS: AND EVEN HAV THEIR NAMES. ABOUT THE COLOURS, THER IZ MORE ROOM FOR DOUT. STIL I SHOULD SUPOZE THAT IN THE MAIN, THE COLOURS STIL REPRESENTED THE ORIGINAL INDIAN COLOURS: ONLY THAT THE NEW COLOURS WER BRIGHTER AND PROBABLY MORE VARIED THAN THE OLD ONES. IN ANY CASE, BOTH COLOURS AND PATTERNS AR THE CHOICE - HOWEVER DETERMIND - OV THE PARTICULAR INDIAN WEAVER. A GREAT DEAL OV DIFFERENCE IZ NOTICED AMONG WOMEN, NOT ONLY AZ SPINNERS AND WEAVERS, BUT ALSO AZ ARANGERS OV PATTERNS.

272/3, CONTINUED.

THE WORD FOR A WOMAN'S SHIRT, IS A WORD THAT THE MAYA LANGUAGES DISAGREE ABOUT: AS MUCH AS THEY DO ABOUT THE WORD FOR A SKIRT.

274. SENAHÚ DISTRICT. COTTON AND WOOL. INDIAN WOMAN'S WOVEN GIR-
DLE. RED COTTON, EMBROIDERED AT THE ENDS WITH ZIGZAGS OF GREEN
AND YELLOW WOOL. ^{fringe at each end} LENGTH, INCLUDING FRINGES, ABOUT 1.50 METRES.
WIDTH, ABOUT 20 CM. ALL FOREIGN YARN.

THIS GIRDLER WAS MADE BY THE SAME WOMAN WHO MADE 273.

275. SENAHÚ DISTRICT. INDIAN WOMAN'S EMBROIDERED SHIRT, MADE EN-
TIRELY OF MERCERIZED COTTON. WOVEN IN THREE PIECES, JOINED VER-
TICALLY. EMBROIDERY INCLUDES ZIGZAGS AND LOZENGES. HEIGHT,
ABOUT 55 CM.: WIDTH, ABOUT 110.

THIS IS QUITE HANDSOME. IT IS A FINE EXAMPLE - OR PER-
HAPS YOU MIGHT SAY A HORRIBLE EXAMPLE - OF THE LENGTH MODERN
INDIAN WORK GOES, IN USING FOREIGN YARN. AT LEAST IT SHOWS WHAT
CAN BE DONE ON AN INDIAN LOOM.

276. CAHABÓN. A COMMON GOURD SHELL FOR PUTTING PAN CAKES IN, AND
KEEPING THEM WARM. HEIGHT ABOUT 19 CM.: DIAMETER, 28.

WHEN THE GOURD HAS PAN CAKES IN IT, THE MOUTH WILL BE COV-
ERED, USUALLY, WITH A FOLDED NAPKIN. WATER FLASKS ARE MADE OF
THE SAME KIND OF GOURD: LAGENARIA, THEY SAY IT IS, BOTANICALLY.
THE NAME THROUGHOUT THE MAYA LANGUAGES IS SOME VARIATION OF THE
SYLLABLE TSUH.

- 277/3. CAHABÓN. A COUPLE OF PLAIN CALABASH CUPS. DIAMETER, A-
BOUT 16 CM. EACH.

CALABASHES COME FROM THE HOT COUNTRY. THEY GROW ON A
THORNY TREE, ABOUT THE SIZE OF AN ORANGE TREE: CRESCENTIA, THEY
SAY, IS THE GENUS. THE NAME IN THE MAYA LANGUAGES IS VARI-
ABLE. HERE, IT IS WHAT YOU MIGHT WRITE HOM: A NAME WHICH ALSO
TURNS UP IN DISTANT SOLOMA (NORTH WESTERN GUATEMALA). THE PRE-
DOMINANT NAME, HOWEVER, IS SOMETHING LIKE TSIMÁ: WHICH, IT IS
CURIOUS, IS ALSO THE SÓKE WORD. IT IS ONE OF THE FEW MAYA WORDS
THAT GO BEYOND THE MAYA LANGUAGES.

- 279/38. CAHABÓN. TEN ORNAMENTAL CALABASHES. DIAMETERS, FROM
8 CM. UP TO 21 CM.

ORNAMENTED CALABASHES COME MOSTLY FROM TWO PLACES: CAHA-
BÓN AND RABINÁL. THE STYLES OF THE TWO PLACES ARE VERY DIST-
INCT: BUT IN EITHER CASE THE ORNAMENT CONSISTS OF CARVING AND

29-60-22

29-60-22

Not found

277-29-60-67. N 15.5

278-29-60-68. N 17

279/38, CONTINUED.

PAINTING: VARNISHT OVER WITH A CERTAIN ANIMAL VARNISH. SEE 301. THE CAHABÓN COLOURING, AS YOU WIL SEE, IZ MAINLY BLACK AND RED, AND THE NATURAL WHITISH YELLOW OV THE CALABASH. THE DEZIGNS RUN GREATLY TO BIRDS AND ARMADILLOS. I DONT KNOW WHY THE ARMADILLO SHOULD BE THE FAVOURIT ANIMAL, IN CAHABÓN CALABASHES.: BUT SO IT IZ.

IN NUMBER 286 YOU HAV MUZICIANS. THEY AR PLAYING A FID- DLE, AND A MARIMBA, AND A GUITAR, AND A HARP. THE HARP IZ THE USUAL COMBINATION INSTRUMENT OV THE COUNTRY, PLAYD BY TWO PEOPLE: ONE PLAYING THE STRINGS, AND THE OTHER POUNDING WITH HIZ FIST, ON THE BOX PART. THE CHAIR FOR THE STRING PLAYER IZ EMPTY. DOUTLESS, THE MAN STANDING BEHIND THE WOMAN, IZ MEANT FOR THE STRING PLAYER. THE HIT OV THE COMPOZITION IZ THE WOMAN. SHE IZ EVIDENTLY SERVING THE MUZICIANS, AT THE FEAST. SHE IZ GOING THE ROUND OV THEM, WITH A BOTTLE OV RUM IN ONE HAND, AND A GLASS IN THE OTHER. RUM IZ MUCH NEEDED BY MUZICIANS. NUMBER 287 IZ A DANCE. THAT IZ, IT REPREZ- ENTS ACTORS IN ONE OV THE SORT OV DRAMATICAL PERFORMANCES THAT AR CALD DANCES: WITH MASKS AND COSTUMES. ONLY THE TWO MU- ZICIANS AR IN PLAIN CLOTHES. 282 AND 283 AR EVIDENTLY THE HALVES OV ONE CALABASH.

289/300. RABINAL, BAJA VERAPAZ. TWELV ORNAMENTAL CALABASHES.

THE RABINAL COLOURS AR NOTHING BUT BLACK AND WHITE. THE HOLE SURFACE IZ FIRST PAINTED BLACK, AND VARNISHT. THEN THE WHITE PLACES AR MADE BY CUTTING AND SCRAPING.

THEZE CALABASHES WER SENT TO ME FROM RABINAL: AND THEY AR TYPICAL OV MODERN RABINAL WORK. ON ACOUNT OV ITS NEATNESS AND POLISH, RABINAL WORK IZ MUCH SOUGHT AFTER, BOTH BY NATIVS AND FOREIGNERS: AND THE MAKING OV ORNAMENTAL CALABASHES IZ A STAPLE TRADE IN RABINAL. THE CALABASHES AR SOLD IN GUATEMA- LA CITY: DEZIGNS AR EXECUTED TO ORDER: AND SO ON. BUT THE REZULT IZ, THAT RABINAL WORK IZ NOW COMPLETELY LIFELESS AND UGLY. OR IF IT ESCAPES BEING ABSOLUTELY UGLY, IT IZ ONLY AZ IN 289, OR 298, WHERE THE DEZIGN IZ MAINLY OV A GEOMETRICAL NATURE. IN ANY CASE, UGLY OR NOT, THE WORK - THOUGH DONE BY INDIANS - IZ CORUPT AND UN-INDIAN. PROBABLY THE BLACK AND WHITE COLOUR OV IT, IZ THE ONLY ORIGINAL CARACTER LEFT.

301. RABINAL. HALF A DOZEN STICKS OV CALABASH VARNISH. WEIGHT,

286 - 29-60-69 N. ca. 18 cm
287 - 70 21
288 71 13
282 } { 72 }
+ } { 73 }
283 }

original numbers, must be
279, 280, 281, 284, 285
29-60-74 ca. 17 cm
75 10
76 8
77 17
78 15

291 - 29-60-79 N. ca. 18 cm
289 } 80 19.5
or } 81 15.5
298 }

original numbers, must be
291, 293, 294, 295, 296, 297, 299, 300
29-60-82 - 19 cm
83 - 18.5
84 - 19
85 - 18.5
86 - 21
87 - 19
88 - 20
89 - 18.5
90 - 18

29-60-91 a-f (jis broken in two). h ca. 20 cm.

301, CONTINUED.

0.51 KILOS.

THE STICKS AR RATHER BRITTLE, AND I HAV PUT A LITTLE WOOD WOOL ROUND THEM. BESIDES THE WOOD WOOL, EACH STICK IZ RAPT IN THE MAKERS RAPPING: WHICH IZ A LEAF, OR A CORN HUSK.

THE STICKS AR ABOUT THE SIZE OV BANANAS. THE STUF THEY AR MADE OV, YOU WIL FIND, IZ ABOUT THE CONSISTENCY OV BEES WAX. IT IZ RED OUTSIDE, AND YELLOWISH INSIDE, AND SMELS LIKE RANCID BUTTER. IT IZ THE JUICE OV A CERTAIN INSECT: WHICH IZ BRED FOR THE PURPOSE, AND FEEDS ON THE LEAF OV A CERTAIN TREE. THE ANIMAL IZ BOILD; AND THE VARNISH COMES TO THE TOP, AND IZ SKIMD OFF LIKE CREAM. THE VARNISH IZ THE SAME IN CAHABÓN AZ IN RABINAL: AND IT IZ CALLD BY THE SAME NAME: WHAT YOU MIGHT RITE NIH.

302. CHAHMAYÍK RIVER, BETWEEN CAHABÓN AND CANCUÉN, ALTA VERAPAZ. A PLAIN HAMMOCK OV AGAVE TWINE, WITH ROPES. LENGTH OV THE HAMMOCK, ABOUT 3.2 METRES: WEIGHT, WITH ROPES, 1.90 KILOS.

I BOUGHT THE HAMMOCK FROM THE INDIAN WHO WAZ LYING IN IT. THE ROPES AR OLD AND SMOKY. THE HAMMOCK IZ ALMOST NEW. THER IZ NOTHING PECULIAR ABOUT THIS HAMMOCK. IT IZ JUST A GOOD ORDINARY HAMMOCK OV MEDIUM WIDTH. IT IZ ABOUT 220 STRINGS. A SMALL TRAVELING HAMMOCK WOULD BE ABOUT - SAY 140 STRINGS. WIDE HAMMOCKS WIL BE 3 OR 400 STRINGS.

WEAVING IZ A BUZINESS OV WOMEN. THE MAKING OV HAMMOCKS, AND NETWORK, AMONG THEZE INDIANS, IZ A BUZINESS OV MEN. THE NAME OV THAT SORT OV WORK IZ NO MORE THAN TO SAY PLAITING, OR LACING. THE SAME WORD IZ UZED ABOUT BASKET WORK.

OV COURSE EACH KIND OV NET, A HAMMOCK OR WHATEVER IT MAY BE, HAZ ITS OWN NAME. THE NAME FOR A HAMMOCK, IN SOME PLACES, IZ A NAME CONECTED WITH THE WORD FOR SLEEPING: SOMETHING TO SLEEP IN. MOSTLY HOWEVER, IN THEZE LANGUAGES - THE MAYA LANGUAGES - THE WORD FOR A HAMMOCK IZ AN INDEPENDENT, IRREDUCIBLE WORD. THE PREDOMINANT WORD IZ SOMETHING YOU MIGHT RITE AP. BUT AZ HAPPENS SO OFEN IN THEZE LANGUAGES, THE PREDOMINANT WORD IZ ONLY PREDOMINANT. THE MAM WORD, FOR EXAMPLE, IZ NOTHING LIKE AP, IT IZ UTS.

303/4. CAHABÓN DISTRICT. TWO PLAIN HAMMOCKS OV AGAVE TWINE, WITH ROPES.

303: LENGTH ABOUT 3.2 METRES: WIDTH, SAID TOBE 394 STRINGS.

29-60-34

29-60-35

303/4. CONTINUED.

WEIGHT, WITH ROPES. 1.83 KILOS.

304: LENGTH, ABOUT 3.4 METRES: WIDTH, ABOUT 360 STRINGS.

29-60-36

WEIGHT, WITH ROPES, 2.13 KILOS.

THESE AR WIDE HAMMOCKS, AND CONSIDERD TO BE GOOD HAMMOCKS, OV THEIR KIND. THE TWINE IZ FAIRLY EVEN, AND HAZ FEW NOTS. AND THE TWINE, AZ YOU WIL NOTICE, IZ FINER THAN IN 302, AND CONSEQUENTLY MAKES LESS BULK FOR THE SAME WIDTH OV HAMMOCK. THE STRINGS OV 303 AR RATHER LOOSE TWISTED, AND HAIRY LOOKING. EVIDENTLY THE TWISTER TWISTED THEM ON HIZ LEG. BOTH THE HAMMOCKS AR BRAND NEW, AND NOT STRETCHT. IT WOULD BE A GOOD PLAN TO HANG THEM UP, AND HAV THEM UZED FOR A WHILE. SO ALSO 305.

305. CAHABÓN DISTRICT. AN ORNAMENTAL HAMMOCK OV AGAVE TWINE, WITH ROPES. LENGTH OV THE HAMMOCK, 3.2 METRES: WIDTH, SAID TO BE 403 STRINGS. WEIGHT, WITH ROPES, 1.83 KILOS.

29-60-37

THIS IZ A COLOURD HAMMOCK, WITH TASSELS ALONG THE EDGES. THE STRINGS THAT AR NOT LEFT WHITE, AR DYED BROWN AND YELLOW: AND THE TASSELS (WHICH IN INDIAN AR CALLD THE DANGLERS) AR RED AND BLUE.

A HAMMOCK DYED LIKE THIS ONE, IZ GETTING TO BE A RARITY. THE INDIANS AR FOND OV COLOURD HAMMOCKS: BUT THEY DONT UZE THEIR OWN DYES ANY MORE, IF THEY CAN HELP IT. THEY BUY ANILINE DYES. IN THIS HAMMOCK, THE RED IZ GOT FROM MAHOGANY: THE BROWN IZ THE SAME BROWN AZ IN THE COTTON SKIRT, NUMBER 268: ALL THE DYES AR INDIAN VEGETABLE DYES.

306/7. SAINT JOHN CHAMELCO NEIBOURHOOD, ALTA VERAPAZ. TWO BIG NETWORK BAGS OV AGAVE TWINE. LENGTH OV 306, WHEN COLAPST, ABOUT 1.1 METRES: 307, ABOUT 1.4. WEIGHT OV THE TWO, 0.93 KILOS.

29-60-38

THE MOUTH OV THE NETS IZ CLOZED BY A RUNNING CORD. THE TWINE OV THE NETS IZ COARSE, AND THE MESH IZ WIDE. YOU CAN EAZILY PUT YOUR FIST THROUGH THE MESH.

29-60-39

THE WAY TO SEE THESE NETS, IZ TO SEE THEM STUFF OUT, AZ TIGHT AZ THEY CAN HOLD, WITH INDIAN CORN IN THE HUSK. THAT IZ WHAT THEY AR MEANT TO HOLD: AND THEY AR SUPOZED TO HOLD AZ MUCH AZ A MAN CAN EAZILY CARRY. THEY WIL BE CARRIED WITH A PACK-STRAP: AND CONSEQUENTLY THEY USUALY HAV NO MKS HANDLES. SOMETIMES THESE NETS AR MADE WITH A CLOSER MESH, AND A FINER

306/7, CONTINUED.

TWINE.

THER IZ NOT SO MUCH AGREEMENT ABOUT THE NAME FOR THIS NET, IN THE MAYA LANGUAGES, AZ THER IZ ABOUT THE NAME FOR A HAMMOCK. ONE OV THE LEADING NAMES IZ SOME VARIATION OV WHAT YOU MIGHT RITE KACH, OR KAT. AND THAT SAME NAME, AZ IT TURNS OUT, IZ ALSO SOMETIMES THE NAME OV ONE OV THE TWENTY DAYS OV THE INDIAN MONTH.

29-60-40
308. CHAMÁ, ALTA VERAPAZ. A SMALL NETWORK POUCH OV AGAVE TWINE: WITH A HANDLE, OR SHOULDER STRAP. LENGTH OV THE POUCH, ABOUT 17 CM.: WIDTH, ABOUT 16.

THE CLAY BULLETS FOR A BLOW GUN MAY BE CARRIED IN ONE OV THEZE LITTLE POUCHES. BUT THEY AR CALLD VERY OFEN - THEZE LITTLE POUCHES AR - BY A NAME WHICH SIGNIFIES THAT THEY AR USEFUL IN SOWING. INDIANS SOW THEIR CORN IN COMPANY, MOSTLY, AND EACH OV THE SOWERS WIL HAV A LITTLE POUCH OV SEED. THE SOWER HAZ A POINTED STICK, THAT HE MAKES A HOLE WITH: AND HE DIPS HIZ HAND INTO THE POUCH, AND DROPS SIX OR EIGHT GRAINS INTO THE HOLE.

29-60-41
29-60-42
29-60-43
309/11. TAKINKÓ DISTRICT, ALTA VERAPAZ. THREE NETWORK BAGS, OR POUCHES, OV BROMELIA TWINE: WITH HANDLES, OR SHOULDER STRAPS.

309: LENGTH, ABOUT 36 CM.: WIDTH, ABOUT 30.

310: " " 40 " " " 32.

311: " " 45 " " " 35.

WEIGHT OV THE THREE, 0.33 KILOS.

THEZE AR THE ORDINARY SIZE OV POUCH FOR EVRYDAY USE: CARRYING GRUB, OR GAME, OR PITCH PINE SPLINTERS, OR ANY THING A POUCH IZ HANDY FOR. EVRY INDIAN YOU MEET, ALMOST, HAZ A POUCH ON HIM, WHETHER HE HAZ ANY THING IN IT OR NOT.

THE COMMONEST NETTED POUCHES AR MADE OV AGAVE TWINE. THE TWINE IN THEZE PARTICULAR POUCHES, IZ SOMETHING BETTER. IT IZ A FIBRE GOT FROM A PLANT I DONT KNOW THE ENGLISH FOR: BUT THE BOTANICAL NAME OV THE GENUS, IM INFORMD, IZ BROMELIA. THE LEAF IZ SOMETHING LIKE A GIGANTIC PINE APPLE LEAF. THE FIBRE CAN BE GOT OUT WITHOUT ROTTING THE LEAF. AND THE FIBRE IZ SILKIER THAN AGAVE, AND ALSO MORE DURABLE.

310 AND ** 311, WHICH LOOK SO MUCH ALIKE, WER MADE BY ONE MAN, AT ONE TIME: AND PROBABLY FROM ONE TWISTING OV TWINE. IN ALL THREE OV THEZE YOU WIL SEE THAT THE MOUTH OV THE POUCH

309/11, CONTINUED.

IZ STRENGTHEND WITH A PLAITED CORD. AND THAT THE HANDLES AR NOT NETTED LIKE THE HANDLE OV THE LITTLE POUCH 308, BUT MORE FIRMLY: INA WAY WHICH IZ DESCRIBED AZ WOVEN.

THE TWO ENDS OV THE HANDLE AR MADE VERY UNEQUAL IN LENGTH: SO THAT WHEREVER THE NOT MAY BE PUT, IT WIL COME A LONG WAY FROM THE MIDDLE. IF THER IZ NOT MUCH IN THE BAG, IT WIL BE SLUNG FROM THE SHOULDERS: BUT IF THER IZ ANY WEIGHT IN IT, IT WIL BE HUNG FROM THE HEAD: THAT IZ, FROM THE FOREHEAD, WITH THE HANDLE UZED LIKE A PACK STRAP: AND THE NOT WIL BE OUT OV THE WAY.

THE USUAL NAME OV THEZE BAGS, IZ SIMPLY THE GENERAL NAME FOR ANY BAG: SKIN, CLOTH, OR NETTING. THE ACTUAL WORD, IN SOME LANGUAGES, IZ PA. IN OTHERS, SOME VARIATION OV CHIM, OR CHAM. IN KEKCHÍ, IT IZ CHAMPÁ.

312/3. SENAHÚ DISTRICT. TWO SMALL BAGS, OR PURSES, OV BROMELIA TWINE: THE MOUTH CLOZED WITH A DRAW CORD; NO HANDLES.

312: LENGTH, ABOUT 40 CM. 313: LENGTH, ABOUT 17 CM., WIDTH, ABOUT 11.

312 IZ NETWORK LIKE THAT OV 306/7 ON A SMALL SCALE. 313 IZ NETWORK LIKE THAT OV 308/11. THE DRAW CORD OV 312 IZ AGAVE.

314/5. TAKINKÓ DISTRICT. TWO SMALL NETWORK FISH TRAPS: SOMETHING LIKE A LONG NARROW STOCKING WITH A WIDE MOUTH: AND A WOODEN HOOP ROUND THE MOUTH.

314: AGAVE TWINE. LENGTH, ABOUT 1.3 METRES. WIDTH OV MOUTH, ABOUT 30 CM.

315: BROMELIA TWINE. LENGTH, ABOUT A METRE. WIDTH OV MOUTH, ABOUT 35 CM.

WEIGHT OV THE TWO, 0.33 KILOS. *Wooden hoop missing*

THEZE TRAPS AR UZED WHEN THE WATER IN A RIVER IZ DOWN. A CONVENIENT PART OV THE WATER IZ DAMD WITH A LINE OV PEBBLES, SLANTING DOWN STREAM, TOWARDS THE BANK. AT THE BANK THER IZ AN OPENING, IN WHICH THE MOUTH OV THE TRAP IZ SET. SMALL FISH COLECT IN THE QUIET WATER ABOVE THE DAM. THEN THE WATER AT THE UPPER END IZ BEATEN WITH STICKS, AND THE FISH RUSH OFF IN- TO THE TRAP.

316. CAHABÓN DISTRICT. A NET OV THE SAME SORT AZ 314/5, BUT BIG- GER, AND NOT NEW. LENGTH, ABOUT 1.30 METRES: WIDTH OV MOUTH,

29-60-44

29-60-45

29-60-46

29-60-47

29-60-48

316. CONTINUED.

ABOUT 50 CM.

THE TWINE IS AGAVE TWINE: BLACKENED WITH SMOKE BY HANGING IN THE INDIANS HOUSE.

29-60-49
317. CAHABÓN DISTRICT. A FISHING NET LIKE A SHRIMP NET, WITH HOOP AND HANDLE. LENGTH, WITH HANDLE, ABOUT 1.65 METRES. DIAMETER OF THE NET, ABOUT 50 CM. DEPTH, ABOUT 35 CM. WEIGHT, HANDLE AND ALL, 1.43 KILOS.

THE NET IS NOT NEW, AND IS MUCH MENDED. THE TWINE IS BROMELIA. THE HOOP AND HANDLE ARE ONE STICK. THE HANDLE IS THE MAIN STEM OF SOME BUSH; AND THE HOOP IS TWO OPPOSITE BRANCHES, BENT ROUND TO MEET EACH OTHER.

318/21 CAHABÓN DISTRICT. FOUR INDIAN UMBRELLAS, MADE OF PALM LEAVES. HEIGHT, ABOUT ONE AND A THIRD METRES. WIDTH AT THE BOTTOM, FROM 1.3 METRES TO 1.65. WEIGHT OF THE FOUR, 3.22 KILOS.

318-29-60-50
W. 142 cm.
19-29-60-51
W. 127 cm.
THE GENERAL SHAPE, WHEN ROLLED OUT, IS SQUARE, OR OBLONG: BUT SOMEWHAT TAPERING TOWARDS THE TOP. THE PALM IS THE COHUNE. THE LEAVES, AFTER BEING BOILED, ARE STITCHED TOGETHER, OVERLAPPING: EDGE OVER EDGE: LIKE THE CLAP BOARDS OF A HOUSE. 70 OR 80 LEAVES WILL BE AN ORDINARY WIDTH OF UMBRELLA. 100 LEAVES WOULD BE VERY WIDE: BUT IT DEPENDS ON THE WIDTH OF THE LEAVES. YOU WILL FIND THAT THESE UMBRELLAS HAVE 80 OR 90 LEAVES.

320-29-60-52
W. 165 cm.
321-29-60-53
W. 131 cm.
IN THE USUAL WAY OF HOLDING AN INDIAN UMBRELLA, THE POINT END OF THE LEAVES IS THE UPPER END. THE HEAD AND BODY OF THE HOLDER, ESPECIALLY HIS BACK AND SIDES, ARE MORE OR LESS SURROUNDED BY THE UMBRELLA. THE MIDDLE LEAF OF THE UMBRELLA IS DOWN THE MIDDLE OF HIS BACK. THE EDGES ARE IN FRONT. THE EDGES ARE HELD IN THE HAND: OR IT MAYBE, AN EDGE IN EACH HAND, IF BOTH HANDS ARE FREE. THE HOLE UMBRELLA IS ON A SLANT: SLANTING BACKWARDS TOWARDS THE BOTTOM: AND THE WATER IS SHED TO THE RIGHT AND TO THE LEFT FROM THE MIDDLE LEAF, ON THE BACK. YOU WILL FIND THAT ON THE TWO SIDES OF THE MIDDLE LEAF, THE OVERLAPPING OF THE LEAVES GOES IN OPPOSITE DIRECTIONS: LIKE THE OVERLAPPING OF SLATES, ON THE TWO SIDES OF A ROOF.

SOMETIMES, ESPECIALLY IF HE HAS A LOAD ON HIS BACK, THE INDIAN TIES THE TOP POINTS TOGETHER IN A BUNCH, AND MAKES THE UMBRELLA LIKE A HOOD. IT HANGS IN POSITION THEN, WITHOUT ANY HOLDING. WHEN THE RAIN IS OVER, HE ROLLS UP THE UMBRELLA, AND SLINGS IT ON HIS BACK. THESE UMBRELLAS ARE LIGHT, AND PERFECT-

318/21, CONTINUED.

LY RAIN-PROOF. THEY DONT SHELTER THE LOWER PART OV THE LEGS AT ALL: BUT AN INDIAN HAZ THE LOWER PART OV HIZ LEGS BARE.

THE COHUNE PALM AND THE UMBRELLA, AR VERY LIABLE TO HAV THE SAME NAME, IN THE MAYA LANGUAGES. BUT THER IZ A GREAT WANT OV AGREEMENT ABOUT THAT NAME. HEREABOUTS, IT IS WHAT YOU MIGHT RITE MOKÓCH. IN POKOMCHÍ, IT IZ PA. THE MOST WIDELY TRACEABLE NAME IZ SOMETHING LIKE TUTS.

Original numbers defaced
 29-60-54, W. 179 cm.
 29-60-55 - 177
 29-60-56 - 175
 7-60-57 - 184

322/5. CAHABÓN DISTRICT. FOUR PALM LEAF UMBRELLAS, LIKE THE FOREGOING, BUT A LITTLE WIDER. HEIGHT, ABOUT A METRE AND A QUARTER. WIDTH BELOW, 1.75 METRES, TO 1.85. WEIGHT OV THE FOUR 3.43 KILOS.

THESE UMBRELLAS AR BETWEEN 90 AND 100 LEAVS EACH.

326/31. CAHABÓN. HALFA DOZEN PALM LEAF FANS. DIAMETER, 22 TO 30 CENTIMETRES.

no original numbers on fans.

THE PALM IZ THE COHUNE, THE SAME AZ IN THE UMBRELLAS. INDIANS UZE FANS, NOT TO FAN THEMSELVS, BUT TO FAN THE FIRE. THE KEKCHÍ FOR A FAN, IZ SOMETHING YOU MIGHT RITE WAL. WHAT IT MAY BE IN OTHER MAYA LANGUAGES, I DONT KNOW.

	W.	Ob.
29-60-58 -	30 cm	37.3 cm
29-60-59 -	28.5	35
29-60-60 -	27	39.5
29-60-61 -	27.5	40.5
29-60-62 -	27.8	32.5
29-60-63 -	23	34.5